



international  
ACCORDION  
celebration

CONCERTO FOR ACCORDION AND ORCHESTRA BY R. MURRAY SCHAFER

Accord

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PERCUSSION

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Cymbals

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Bells

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1993



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# SOCAN

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Open to composers who are under 30 years of age.

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The Sir Ernest MacMillan Awards  
*for compositions for no fewer than 13 performers up to full symphony orchestra*

The Serge Garant Awards  
*for compositions for a minimum of 3 performers to a maximum of 12 performers*

The Pierre Mercure Awards  
*for solo or duet compositions*

The Hugh Le Caine Awards  
*for electronic music*

The Godfrey Ridout Awards  
*for choral compositions*

### The SOCAN Award for Composers 30 Years of Age and Over

The 1993 SOCAN award for composers 30 years of age and over is a cash prize of \$10,000 for an **electronic work**.

Application forms and full competition rules may be obtained from any SOCAN office.

• • •

SOCAN is the national Canadian performing right society that licenses the public and broadcast performance of music on behalf of composers, songwriters and music publishers.

**Deadline: April 30, 1993**



**Society of Composers, Authors and Music Publishers of Canada**  
41 Valleybrook Drive, Don Mills, Ontario M3B 2S6  
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## FROM THE ARTISTIC DIRECTOR



**A** DREAM BECAME REALITY! The International Accordion Celebration is the result of a commitment I made some three years ago to prove that the accordion does belong in our concert halls, to be used with our finest orchestras and our finest chamber groups.

The response of the artistic community in Toronto to my project has been overwhelming – not a single musician, not a single musical organization bowed out.

The artists from abroad believed and supported me, realizing that what I would organize needed their participation.

Our work does not end with this magnificent event. We can improve. Already, decisions have been reached to follow up with a major accordion event in Holland in 1995, and in Finland in 1997. We will learn by sharing in the strengths of this Celebration and push ahead to an even stronger artistic credibility in these future projects.

This event was my way of saying thank you to my colleagues, the pioneers of the concert accordion who, like myself opened the doors for the futures of our talented young people. I hope that tomorrow, our youth will participate fully and be the pillars of sustained organized artistic endeavours.

I thank everyone whether performer, delegate, competitor, sponsor, supporter or volunteer for being part of this reality. We can proudly and critically acclaim that the accordion is in the prime of its new artistic life.

Joseph Macerollo  
Artistic Director  
March, 1993.

### ACKNOWLEDGEMENTS

The International Accordion Celebration gratefully acknowledges the financial support of the following cultural agencies, foundations, and corporations.

Federal Government of Canada  
Department of Communications  
The Canada Council  
Provincial Government of Ontario  
Province of Ontario through the Ministry  
of Culture and Communications  
Ontario Arts Council  
Metropolitan Government of Toronto  
The Municipality of Metropolitan Toronto,  
Cultural Affairs Division  
Municipal Government of Toronto  
Toronto Arts Council

Mary Jane Morgan  
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Joseph Ringhofer  
Richard Romiti  
Anita Thomas  
Upper Canada Brewing Co.  
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### FOREIGN SUPPORT

Danish Ministry of Culture  
Deutscher Akademischer Austauschdienst  
(DAAD)  
Donemus Foundation  
Dutch Ministry of Culture  
ESEK  
FA-EXCELSIOR, Italy  
Finnish Ministry of Culture  
International Accordion Society, Helsinki  
Gaudeamus Foundation  
Polish Airlines (LOT)  
Republic Foundation "The Intellect for the  
21st Century", Kazan, Tatarstan  
Wadim Dubrowitsky

### FOUNDATIONS

The Society of Composers, Authors and  
Music Publishers of Canada Inc. (SOCAN)  
The Goethe Institut  
The McLean Foundation

### ARTS ORGANIZATIONS

Canadian Accordion Club  
Classical Accordion Society of Canada Inc.  
Canadian Music Centre  
Canadian Music Centre - Centrediscs  
du Maurier Theatre Centre  
Esprit Orchestra  
Music Gallery  
New Music Concerts  
Pro Arte Orchestra  
Sony Classical  
Toronto Symphony Orchestra  
University of Toronto, Faculty of Music

### DONATIONS

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### MEDIA

CFTO-TV Ltd.  
Canadian Broadcasting Corporation  
CFMX-FM

### HOST HOTEL

The Park Plaza

### OFFICIAL AIRLINE

Lufthansa German Airlines

### RELATIONS

The Metropolitan Toronto Convention  
and Visitors' Association

### INTERNATIONAL ACCORDION CELEBRATION

#### Administration

Artistic Director/Fund Raiser ..... Joseph Macerollo  
Graphic Design ..... Stephen Slutsky, Imhild Bell  
Logo Design  
Editor of CASC Newsletter ..... Kathleen Boldt, Chesky Neceski  
Preparation of Manuscripts, ..... Jennifer Hrynkiw, Frances and Jennifer Macerollo  
Correspondence, Inputting ..... Joseph Macerollo, Frances Macerollo  
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Eugene Laskiewicz  
Public Relations ..... Joseph Macerollo  
Jennifer Hrynkiw  
Photographer ..... André Leduc



## MANY THANKS...

The International Accordion Celebration extends thanks to those who offered advice or assisted in some way:

Robert Aitken  
Simone Auger  
Frank Baggetta  
Norma Beecroft  
Ed Boddaert  
Matt DeFlorio  
Loie Fallis

Alfred Hales  
Lorraine Herzog  
Troy Hiir  
Joanne Irvine  
André Leduc  
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Rick MacMillan  
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Doina Popescu  
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John Stewart  
Bruce Surtees

Colin Tilney  
John Torcello  
Don Webber  
Courtesy van supplied by  
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Wittmayer Harpsichord loaned by  
Eric Robertson

## INTERNATIONAL ACCORDION CELEBRATION

### EXTRAS...

- **Thursday, March 11, 1993 LECTURE.**  
**10 A.M.-11:00 A.M.** 50 Prince Arthur  
Women's Committee of the Toronto Symphony  
Orchestra. Open discussion with Joseph Macerollo on  
the R. Murray Schafer *Accordion Concerto*.
- **Thursday, March 25, 1993 FILM.**  
**7 P.M.** Innis College, 2 Sussex Avenue  
New Music Concerts and Innis College Film Society.  
Terry Riley/John Adams *Crossroads* (1976) music by  
Gleeson and Riley. *Straight and Narrow* (1970) music  
by Riley and Cale.
- **Friday, March 26, 1993 WORKSHOP**  
**12:00 - 2:00 P.M.** Walter Hall, Edward Johnson  
Building, University of Toronto. Workshop with Mogens  
Ellegaard on Danish repertoire for the accordion.
- **Friday, March 26, 1993 PRESS CONFERENCE and**  
**MEDIA RECEPTION Park Plaza Hotel**  
**5:30 - 7:30 P.M.**
- **Saturday, March 27 and Sunday, March 28, 1993**  
**7:15 P.M.** du Maurier Theatre Centre, Harbourfront

45 minutes before each of the concerts will be an  
ILLUMINATING INTRODUCTION with composers  
Klaus Huber, Younghui Pagh-Paan and Jukka Tiensuu.

## WORKSHOPS

hosted by the International Accordion Society

### Castelfidardo Review

Thursday, April 1, 1993 . . . 9:30 A.M.-11:30 A.M.  
University Room, Park Plaza Hotel

### On Standardization and Notation

Friday, April 2, 1993 . . . 9:30 A.M.-11:30 A.M.  
University Room, Park Plaza Hotel

### On Standardization and Notation (continuation)

Saturday, April 3, 1993 . . . 9:30 A.M.-11:30 A.M.  
University Room, Park Plaza Hotel

### On Standardization and Notation (final session)

Sunday, April 4, 1993 . . . 9:30 A.M.-11:30 A.M.  
University Room, Park Plaza Hotel.

The above workshops are open to any delegate  
to monitor.

## PRE-CONCERT DISCUSSION:

"The Creation of a Commission"

with R. Murray Schafer, Joseph Macerollo and host  
Walter Boudreau. **Friday, April 2, 1993**  
**6:45 P.M.-7:30 P.M.** Main Stage of Roy Thomson Hall

## STUDENT CONCERT

**Saturday, April 3, 1993 CONCERT 3:00 P.M.**  
Edward Johnson Building, University of Toronto  
Concert by students of the Faculty of Music performing  
a unique set of works with voice, flute, soprano -  
saxophone, vibraphone, harp, in a variety of styles.

## The Classical Society of Canada Inc.

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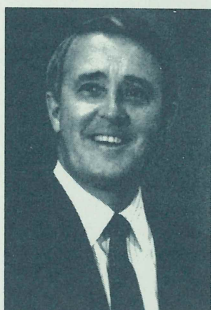
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PRIME MINISTER · PREMIER MINISTRE



Message from Brian Mulroney  
Prime Minister of Canada

I am delighted to convey my warmest greetings to everyone attending the International Accordion Celebration in Toronto.

This unique week-long tribute to the concert accordion, featuring performances by a selection of distinguished international artists, the Toronto Symphony, and other talented groups, should prove most entertaining. The presence of such a wealth of talent, as well as the organization of numerous workshops and a competition for young musicians, make this a full and fitting tribute to the versatility and appeal of this instrument.

Please accept my best wishes for an enjoyable and successful celebration.

Brian Mulroney

OTTAWA 1993





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Hôtel du gouvernement  
Queen's Park  
Toronto (Ontario)  
M7A 1A1

## Message from Bob Rae Premier of Ontario

I am very pleased to extend greetings to all the delegates, artists and competitors attending the International Accordion Celebration in Toronto. Welcome especially to all those who have travelled from outside of Ontario.

This is, indeed, a great moment in history for concert accordion as it is integrated into the musical life of Toronto. As accordion players from around the world join together in concert, they should take great pride in the knowledge that they bring pleasure to so many people through their music.

Special recognition must go to the organizers of this event who have dedicated much time and energy in helping to establish Canada as a world leader in the acceptance and use of concert accordion.

Best wishes for a successful and memorable celebration.

A handwritten signature in blue ink, reading "Bob Rae".

Bob Rae



Minister of Communications



Ministre des Communications



Message from the Honourable Perrin Beatty  
Minister of Communications

I am pleased to welcome visitors from all over the world to the International Accordion Celebration being held in Toronto. This is a special celebration that will foster the growth of the concert accordion and I am proud that Canada is able to host this event.

I am especially pleased to note that the celebration is offering a wide variety of events that will highlight the international scope of the festivities. Guests attending the celebration will be able to enjoy an incredible showcase of talent that focuses on the musical realm of the accordion. This competition celebrates the skill and talent of accordion musicians and will help to advance the finesse and recognition of the accordion itself.

I commend the dedication of the organizing committee and the contribution of numerous participating organizations. I am confident that their efforts will result in enthusiasm from all participants.

Best wishes for a successful celebration.

A handwritten signature in dark ink, reading "Perrin Beatty".

Perrin Beatty

Ottawa, Canada K1A 0C8





June Rowlands  
Mayor

## Message from June Rowlands

Mayor of Toronto

### GREETINGS INTERNATIONAL ACCORDION CELEBRATION March 26 to April 4, 1993

As little as thirty years ago, no serious classical musician would be caught anywhere near an accordion. Indeed, it was considered an instrument best suited for folk songs, polkas and endless dazzling renditions of "Lady of Spain".

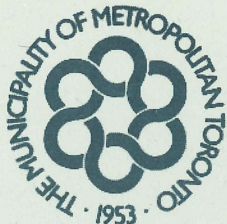
But times have definitely changed. The accordion has metamorphosed into a fine classical instrument, and it now enjoys an enhanced reputation among the cognoscenti of musical circles. Composers who once eschewed the instrument, are now composing music for it. This year, virtuosi from twenty-five countries will gather in Toronto to celebrate the integration of the concert accordion with symphony orchestras and classical artists.

On behalf of my colleagues on City Council, it is a pleasure to welcome all those taking part in this exciting musical event, and extend best wishes for a successful celebration.

Message from June Rowlands  
Mayor of Toronto



**Alan Tonks**  
Metropolitan Chairman



**Office of the Chairman**  
Station 1070  
7th Floor, Metro Hall  
Telephone: (416) 392-8001  
Fax: (416) 392-3799

Message from Alan Tonks  
Metropolitan Chairman

**GREETINGS**

On behalf of the Members of Council and the residents of The Municipality of Metropolitan Toronto, I would like to welcome delegates from around the world to our Municipality and to the first ever International Accordion Festival. I am delighted to learn that this innovative event will place Metropolitan Toronto and Canada at the forefront of concert accordion music.

I extend my heartiest congratulations to festival organizers on developing a highly creative and stimulating program which includes the premiere of a number of new Canadian and international compositions. We, in Metropolitan Toronto, are particularly enthusiastic about, and proud of, the involvement of our local cultural community. Visitors will have an excellent opportunity to enjoy the work of some of the most accomplished artists and ensembles from this diverse and vibrant sector.

Please accept my best wishes for success in this exciting and important event.

Alan Tonks  
Chairman  
Metropolitan Toronto Council



## PROGRAM ONE

du Maurier Theatre Centre  
Saturday, March 27, 1993, 8:00P.M.

**The KLAUS HUBER CONNECTION in conjunction with New Music Concerts**

**Co-sponsored by The Goethe Institut**

**7:15 P.M., 45 minutes prior to the concert, there will be an ILLUMINATING INTRODUCTION with composers Klaus Huber and Younghi Pagh-Paan.**

**Klaus Huber (1924)**  
(Switzerland)

**David Eagle (1949)**  
(Canada)

**Younghi Pagh-Paan (1953)**  
(Korea)

**\*EIN HAUCH VON UNZEIT (1972/73)**

Hugo Noth (accordion)  
Gail MacGowan (soprano)

**TRILLIUM WIND (1989)**

Joseph Macerollo (accordion)  
David Hetherington (cello)  
Trevor Tureski (percussion)

**\*U-MUL (1991/92)**

Robert Aitken (alto flute)  
Joaquin Valdepeñas (clarinet)  
Fujiko Imajishi (violin)  
Steven Dann (viola)  
David Hetherington (cello)  
Roberto Occhipinti (double bass)  
Trevor Tureski (percussion)

## INTERMISSION

**Younghi Pagh-Paan (1953)**

**Klaus Huber (1924)**

**\*MAN-NAM (1977)**

Hugo Noth (accordion)  
Fujiko Imajishi (violin)  
Steven Dann (viola)  
David Hetherington (cello)

**\*DES DICHTERS PFLUG (1989)**

Fujiko Imajishi (violin)  
Steven Dann (viola)  
David Hetherington (cello)

\*North American Premiere

Reception: Park Plaza Hotel

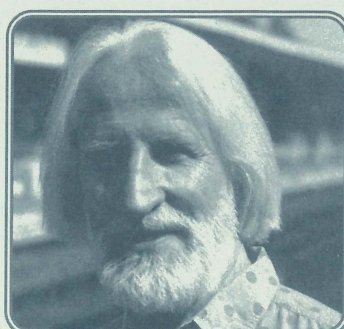
Special acknowledgement is given to Robert Aitken, Lorraine Johnson and Rick Hyslop for their efforts.



Hugo Noth



Younghi Pagh-Paan



Klaus Huber

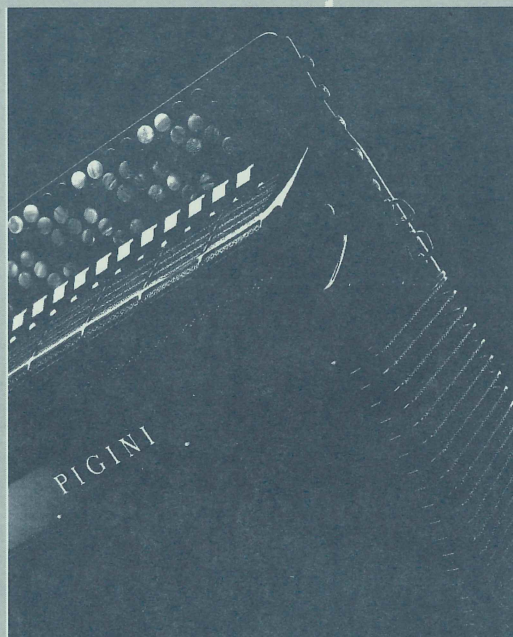


Gail MacGowan



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## PROGRAM TWO

du Maurier Theatre  
Sunday, March 28, 1993, 8:00 p.m.

**In conjunction with New Music Concerts**

**7:15 P.M. 45 minutes prior to the concert, there will be an ILLUMINATING INTRODUCTION with composers Klaus Huber and Jukka Tiensuu.**



**Matti Rantanen**

**Jukka Tiensuu(1948)**  
(Finland)

**\* MUTTA (1985)**

Matti Rantanen (accordion)  
Heidi Velamo (accordion)  
Joseph Macerollo (accordion)

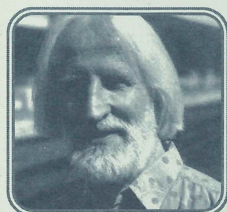


**Younghi Pagh-Paan**

**Hope Lee (1953)**  
(Canada)

**IN THE BEGINNING  
WAS THE END (1989)**

Matti Rantanen (accordion)  
Jukka Tiensuu (harpsichord)



**Klaus Huber**

**Leonid Bashmakov (1927)**  
(Russia)

**\* THREE INVENTIONS for accordion  
and harpsichord (1985)**

1. Allegretto comodo
  2. Lento e molto rubato
  3. Vivace
- Matti Rantanen (accordion)  
Jukka Tiensuu (harpsichord)



**Hugo Noth**

**Jukka Tiensuu(1948)**  
(Finland)

**\* SINISTRO (1977)**

Matti Rantanen (accordion)  
Jeffrey McFadden (guitar)

**Jukka Tiensuu (1948)**

**\*\* PLUS (1993)**

Matti Rantanen (accordion)  
Joaquin Valdepeñas (clarinet)  
David Hetherington (cello)

**Younghi Pagh-Paan (1945)**  
(Korea)

**\*\*\* HANG-SANG (1993)**

Robert Aitken (flute)  
Trevor Tureski (percussion)  
Jeffrey McFadden (guitar)



**Robert Aitken**

**Klaus Huber (1924)**  
(Switzerland)

**\*\* WINTER SEEDS (1993)**

Hugo Noth (accordion)

**Pagh-Paan/Huber**

**\*\*\* Cooperative Work (1993)**

Hugo Noth (accordion)  
Robert Aitken (alto flute)  
Trevor Tureski (percussion)  
Jeffrey McFadden (guitar)

\* North American Premiere

\*\* World Premiere

\*\*\* World Premiere, commissioned for  
the International Accordion Celebration  
by New Music Concerts

Special Acknowledgement is given to the Finnish Ministry of Culture for providing travel assistance to Matti Rantanen.  
Special Acknowledgement to ESEK for providing travel assistance to Jukka Tiensuu.  
The Wittmayer Harpsichord was donated for this performance by Eric Robertson.



## COMPETITION

Location: Church of the Redeemer, corner of Bloor and Avenue Road

Monday, March 29, 1993: 8:45 A.M.-11:45 A.M. and 2:00 P.M.-6:00 P.M.

Tuesday, March 30, 1993: same times as above

Wednesday, March 31, 1993: same times as above

### CANADA

Richard Hiir  
John Lettieri

### CONFEDERATION OF INDEPENDENT

STATES (Russia)

Abuzar Faizullin

Gulsina Mukhamedzyanova

Gela Vasadze

(the three candidates are sponsored  
by The Republican Foundation,  
"The Intellect for the XXI Century  
Kazan, Tatarstan)

Irina Jarosh

(sponsored by Wadim Dubrowsky

Montreal-Toronto flight paid by Boddaert & Associates)

### NORWAY

Magne Seim

### SERBIA

Dejan Badnjar

Milos Popovic

### SWITZERLAND

Armin Widmer

For further details, contact the Suite of the CLASSICAL ACCORDION SOCIETY OF CANADA in the Park Plaza Hotel. (416) 924-5471

International Accordion Celebration

### Competitors

Test Piece : Alex Pauk : *Points of Return*, commissioned by The Canada Council.

Each competitor will also perform a 50-minute own choice program

Location: Church of the Redeemer, corner of Bloor Street and Avenue Road.

Dates and Times: Monday March 29 - Wednesday March 31/93,

8:45 am - 11:45 am, 2pm - 6pm

### FINLAND

Reijo Ahonen

### GERMANY

Astrid Liebenwein

Karoline Schmutz

(both candidates have received

the Deutscher Akademischer

Austauschdienst (DAAD)

scholarships)

### POLAND

Tadeusz Kotuk

(sponsored by Polish Airlines, LOT)

### SLOVAKIA

Katarina Bradková

Jana Froleková

Ivan Hudec

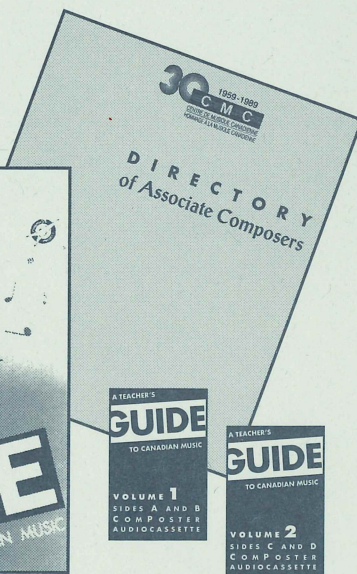
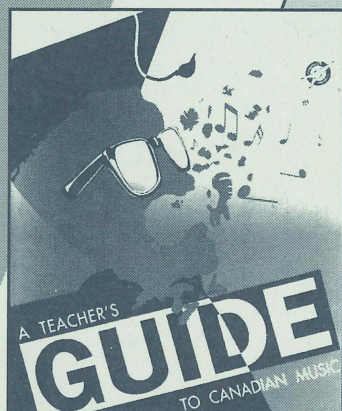
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## PROGRAM THREE

du Maurier Theatre Centre  
Monday, March 29, 1993, 8:00 PM.

**Jacob ter Veldhuis (1951)**  
(Holland)

**Bernard van Beurden (1933)**  
(Holland)

**Harry Freedman (1922)**  
(Canada)

**\* MANDALA (1992)**  
Miny Dekkers (accordion)

**\*\* LE CHEVAL (1990)**  
Text: Jacques Prevert  
1. Place du Carousel  
2. Le Cheval Rouge  
3. Histoire du Cheval  
Miny Dekkers (accordion)  
Barbara Hannigan (mezzo-soprano)  
Paul Widner (cello)

**\*\*\* DOWNWIND (1992)**  
Joseph Macerollo (accordion),  
Henri Bok (bass clarinet)

## INTERMISSION

**P. van Söhl**

**Riccardo Piacentini**  
(Italy)

**Norman Symonds**  
(Canada)

**\* CLOTHES (1993)**  
Miny Dekkers (accordion)  
Henri Bok (bass clarinet)

**\* MATINÉE (1993)**  
Miny Dekkers (accordion),  
Henri Bok (bass clarinet and alto saxophone)

**\* PERSUASION (1992)**  
Miny Dekkers (accordion)  
Henri Bok (bass clarinet)

- \* World Premiere
- \*\* North American Premiere
- \*\*\* World Premiere, commissioned by the Ontario Arts Council

**NOTE:** all of the above compositions with the exception of LE CHEVAL have been composed especially for the International Accordion Celebration.

Special Acknowledgement is given to the Dutch Ministry of Culture and the Gaudeamus Foundation for providing financial travel assistance for Miny Dekkers and Henri Bok. Biographies for the Dutch composers were provided by the Donemus Foundation.



**Bernard van Beurden**



**Miny Dekkers (accordion)  
Henri Bok (bass clarinet)**





# EXCELLENCE

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## PROGRAM FOUR

du Maurier Theatre Centre  
Tuesday, March 30, 1993, 8:00 P.M.

### PART ONE

**Erkki Jokinen (1941)**  
(Finland)

**\* CONCERTO FOR ACCORDION AND ORCHESTRA (1987)**  
Robert Aitken (conducto),  
Matti Rantanen (accordion)  
Fujiko Imajishi  
Marie Bérard, Dominique Laplante,  
Sheldon Grabke (violins)  
Douglas Perry, Angela Rudden (violas)  
Brian Eppersen, Paul Widner (cellos)  
Roberto Occhipinti (double bass)  
Douglas Stewart (flute)  
Stanley McCartney (clarinet)  
Trevor Tureski (percussion)

**Magnus Lindberg (1958)**  
(Finland)

**\* METALWORK (1984)**  
Matti Rantanen (accordion)  
Trevor Tureski (percussion)

### PART TWO

Marta Bene, accordion  
Mogens Ellegaard, accordion  
Gert Sørensen, percussion

**Miklos Marós (1943)**  
(Hungary)

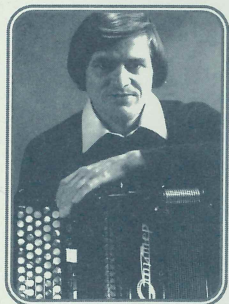
**\*\* À PASSO À PASSO (1992)**  
(2 accordions & percussion)

**Ole Buck (1945)**  
(Denmark)

**\*\* VERYOVOCHKOY (1993)**  
(2 accordions & percussion)

**Alexina Louie (1949)**  
(Canada)

**^ EARTH CYCLES (1987/93)**  
(2 accordions & percussion)  
1. Flowing Stream  
2. New Moon  
3. Spring Rounds



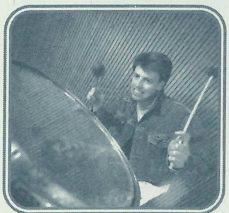
Mogens Ellegaard

**Bent Lorentzen (1935)**  
(Denmark)

**\*\* TEARS (1992)**  
(accordion solo)

**Georg Katzer (1935)**  
(Hungary)

**\* JEUX À TROIS (1989)**  
(2 accordions & percussion)  
\* North American Premiere  
\*\* World Premiere  
^ World Premiere of Trio Version



Gert Sørensen



## PROGRAM FIVE

du Maurier Theatre Centre

Wednesday, March 31, 1993, 8:00 P.M.

### Igor Stravinsky (1882-1972)

### Igor Stravinsky (1882-1972)



Hugo Noth

### Igor Stravinsky (1882-1972)



Gail MacGowan

### Igor Stravinsky (1882-1972)



Hector Jorge Guedes

### Igor Stravinsky (1882-1972)

### Hans Jürgen von Bose (1953)

### TWO POEMS OF KONSTANTIN BAL'MONT (1911)

Myosotis, d'amour fleurette

Le pigeon

Gail MacGowan (soprano)

Hugo Noth (accordion)

### THREE POEMS ON JAPANESE LYRICS (1912/1913)

Akahito

Mazatsumi

Tsaraiuki

Gail MacGowan (soprano)

Hugo Noth (accordion)

### PRIBAOTKI (1914)

L'oncle Armand

Le four

Le colonel

Le vieux et le lièvre

Gail MacGowan (soprano)

Hugo Noth (accordion)

### TWO MELODIES ON POEMS OF PAUL VERLAINE opus 9 (1910)

Un grand sommeil noir

La lune blanche

Hugo Noth (accordion)

Hector Jorge Guedes (baritone)

### ELEGIE À LA MÉMOIRE D' ALPHONSE ONNOU

Hugo Noth (accordion)

### SIETE TEXTOS DE MIGUEL ANGEL BUSTOS (1991)

Gail MacGowan (soprano)

Weiner Taube (cello)

Hugo Noth (accordion)

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## INTERMISSION

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### Uros Rojko (1954)

### ET PUIS PLUS RIEN LE RÊVE (1992)

Der Wolkenball strebt mit uns immer höher

Es kommt ein Strom über die Erde

Et puis plus rien le rêve

The Act

Quels sont les grands oublieurs

Diese betäubende Erde

Hector Jorge Guedes (baritone)

Werner Taube (cello),

Hugo Noth (accordion)

### Hans Jürgen von Bose (1953)

### EIN BRUDERMORD NACH FRANZ KAFKA (1990)

Hector Jorge Guedes (baritone)

Werner Taube (cello),

Hugo Noth (accordion)

All works are North American Premieres.



## POEMS OF KONSTANTIN BAL'MONT

### The Flower

The forget-me-not is blooming  
All for you, my love, for you,  
By a brook its petals growing  
Opening their tender blue.  
Then at night when starlight looks  
Down on you to shine,  
When the dawn breaks night's last star  
Fading seems to say.  
"Will you be mine?"

The forget-me-not is blooming  
Tender eyes so sweet and blue,  
Do you hear me, lovely flower?  
Listen to the flower's voice!

### The Dove

On the window sill the rose  
And there on the roof the dove,  
Do you see them now, oh look!  
The dove flying to the rose?  
Red the flower, white the dove,  
Red and white together lie,  
White and red together love,  
But then the dove flies away.  
Oh my beautiful white dove,  
You forgot my sill above,  
Oh my beautiful white dove,  
Fly back to your waiting love.  
(English text: Robert Craft)

## DEUX POÈMES DE KONSTANTIN BAL'MONT

### Myosotis, d'amour fleurette

Myosotis, d'amour fleurette  
Tendre fleur des doux aveux,  
Pour ma mie, la mignonette  
S'ouvrent les pétales bleus.  
Et l'eau claire sur les pierres,  
Est plus belles où tu fleuris,  
Ta soeurette, étoile claire,  
Dans le ciel brille et sourit.  
Myosotis, d'amour fleurette,  
Petit oeil si doux, si bleu,  
Fleur doucette, mignonette.  
Entends-tu mon tendre aveu?

### Le Pigeon

L'oiseau sur le toit se pose,  
Où donc? Là le voyez-vous  
Le pigeon si blanc, si doux?  
La fleurit la rouge rose.  
Le pigeon s'est approché,  
Sur la fleur il s'est penché.  
Il la charme, il la séduit,  
Puis, volage, il s'enfuit.  
Hélas, joli pigeon blanc,  
Ne fuis pas, sois moins méchant.  
Hélas, joli pigeon blanc,  
Reviens donc pour un instant!  
(Version française: M.D. Calvocoressi)

## JAPANESE LYRICS

### Akahito

I have flowers of white,  
Come and see where they grow  
in my garden.  
But falls the snow  
I know not my flowers from  
flakes of snow.

### Mazatsumi

The Spring has come.  
Through those chinks of prisoning ice  
The white flocs drift, foamy flakes that  
sport and play  
In the stream: how glad they pass, first  
flowers that  
Tidings bear that spring is coming.

### Tsaraiuki

What shimmers so white far away?  
Thou wouldst say 'twas nought  
But cloudlet in the midst of hills: full  
blown are  
The cherries; thou are come, beloved  
springtime!  
(English Text: R. Burness)

## TROIS POÉSIES DE LA LYRIQUE JAPONAISE

### Akahito

Descendons au jardin;  
Je voulais te montrer les fleurs blanches  
La neige tombe...  
Tout est-il fleurs ici, ou neige blanche?

### Mazatsumi

Avril paraît. Brisant la glace  
de leur écorce  
Bondissent joyeux dans le ruisseau  
Des flots écumeux  
Ils veulent être les premières fleurs  
blanches  
Du joyeux Printemps.

### Tsaraiuki

Où aperçoit-on si blanc au loin?  
On dirait partout des nuages  
entre les collines:  
Les cerisiers épanouis  
Fêtent enfin l'arrivée du Printemps  
(Version française: M. Delage)

## PRIBABOUTKI

### Uncle Pierre

Get a move on, Uncle Pierre!  
Put the reins on the old grey mare.  
Off you go to Makary's inn  
And drown you sorrows in the gin.  
Drink one glass and then another,  
Drink till you're no longer sober.  
Drink makes your happiness complete  
So get it down and enjoy it!

### Natasha

Natasha, Natasha,  
Little cream cracker!  
Sweet as honey,  
Coy and comely,  
Quite undefiled.  
The ducks play the pipes,  
The cranes join in dance.  
With long legs they prance,  
Sticking out their long necks!

### The Colonel

A colonel, he went hunting,  
And soon he caught a quail.  
The quail, she was so thirsty,  
She spread her wings and  
took to flight,  
But as she rose, down she fell right  
through the ice,  
And there a priest he caught her,  
A priest who was a priest's son,  
Pyotr Pyetrovich!

### The Old Man and the Hare

The town's surrounded by a hush  
And in that town there stands a bush,  
In the bush is sitting a man,  
Warming some punch up in a pan.  
A hare now, squinting, rushes up  
And asks if he may have a cup.  
And then the man begins to talk  
And tells the lame man  
he should walk,  
The armless man to stretch his arm,  
The naked man to rummage  
with his palm.  
(English text: A. Newcombe)

## PRIBABOUTKI

### L'Oncle Armand

Console-toi, vieil oncle Armand,  
Tu t'fais bien trop mauvais sang,  
Laisse aller tout droit ta jument  
À l'auberge du Cheval Blanc:  
Là est un joli vin clair,  
Qui fait soleil dans le verre;  
Le joli vin rend le coeur content:  
Noie ton chagrin dedans.

### Le Four

Louise, viens vite,  
Viens vite, ma fille;  
La pâte est levée  
Cours à la cuisine  
Chercher la farine  
Les canards commencent à souffler  
Dans leurs mirlitons crevés.  
Voilà! coq qui leur répond  
Et les poules qui tourment en rond

### Le Colonel

Le colonel part pour la chasse,  
Tir' sur un' bécass', manqué sa bécasse,  
Tir' sur un' perdrix, la perdrix s'enfuit,  
Tombe et cass' son fusil;  
Il appell' son chien, son chien  
n répond rien;  
Sa femme l'a reçu, sa femme l'a battu  
Chass'ra jamais plus.

### Le Vieux et le lièvre

Dans un' ville en l'air,  
Un vieux assis par terre.  
Et puis voilà qu'le vieux  
Fait cuir' sa soup sans feu.  
Un lièvre sur la route  
Lui demande sa soupe.  
Et l'vieux a dit comm' ça,  
Au bossu d'se tenir droit,  
Au manchot d'étendr' les bras  
Et au muet d'parler plus bas.  
(Version française: C.F. Ramuz)

## PAUL VERLAINE POEMS

### Sleep and black shadow

Sleep and black shadow  
Weigh on my conscience:  
Now slumber, my hopes,  
Now slumber my longins!  
I discern no more,  
I lose all remembrance,  
Of evil and good:  
O distressing story!  
I am a cradle  
Swung in a cavern  
Of sadness and night...  
Be silent, be silent!

### A Moonlight Pallid

A Moonlight Pallid  
Gleams through the woods;  
A voice is singing  
In every grove.  
Come through the foliage,  
O well beloved!  
The tarn now mirrors  
In waters deep  
The trembling shadows  
Of willow trees  
Where winds are moaning,  
Let float thy fancy.  
Tranquility, peaceful repose,  
Descends and covers  
The earth and skies  
All iridescent.  
O minute enchanting!

## DEUX MÉLODIES D'APRES

### PAUL VERLAINE

### Un grand sommeil noir

Un grand sommeil noir  
Tombe sur ma vie:  
Dormez, tout espoir,  
Dormez, tout en viel  
Je ne vois plus rien,  
Je perds la mémoire  
Du mal et du bien...  
Ô la triste histoire!  
Je suis un berceau  
Où une main balance  
Au creux d'un caveau  
Silence, silence.



### La lune blanche

La lune blanche  
Luit dans les bois;  
De chaque branche  
Part une voix.  
Sous la ramée  
Ô bien aimée  
L'étang reflète,  
Profond miroir.  
La silhouette du saule noir  
Où le vent pleure  
Rêvons: c'est l'heure.  
Un vaste et tendre  
Apaisement  
Semble descendre  
Du firmament,  
Que l'astre irise  
C'est l'heure exquise.

### MIGUEL ANGEL BUSTOS

#### Siete Textos

Abre la puerta, la única puerta.  
La puerta del Sueño.

Mata el pájaro, Guarda el canto.

Afuera oygo la lluvia,  
adentro siento la lluvia.  
Mi cuerpo de barro se deshace.

Señor siente latir mi látigo.  
Señor siente mi corazón.

Estrangula el viento.  
Quitale los plumas.  
Un Fenix arde, la muerta es  
su horizonte.

Salve cielo, aleluya.  
Tienes sol tienes luna.  
Yo tengo un corazón naciente.

Silencio. Te estan oyendo los muertos.

### MIGUEL ANGEL BUSTOS

#### Six Textes

Ouvre la porte, la seule porte,  
la porte du rêve.

Tue l'oiseau. Préserve le chant.

Dehors j'entends la pluie, dedans je sens  
la pluie.

Mon corps d'argile se décompose.  
Monsieur, écoutez claquer mon fouet.

Monsieur, écoutez mon coeur.  
Étrangle le vent. Prends lui les plumes.

Un phoenix ardent, la mort est  
à son horizon.

Ciel serais tu salues alleluia.

Tu as le soleil et la lune.

J'ai un coeur éveillé.

Silence. Les morts t'entendent.

(French text: Christine Pate)

### INGEBORG BACHMANN

(1926-1989)

#### MENSCHENLOS

Wer weiß, ob wir nicht lange, lang  
schon sterben?

Der Wolkenball mit uns strebt immer  
höher.

Die dünne Luft lähmt heute  
schon die Hände  
Und wenn die Stimme bricht und unser  
Atem steht...?  
Bleibt die Verwunschenheit für  
letzte Augenblicke?

### LIEDER VON EINER INSEI

Es ist Feuer unter der Erde,  
und das Feuer ist rein,

Es ist Feuer unter der Erde  
und flüssiger Stein.

Es ist ein Strom unter der Erde,  
der strömt in uns ein.

Es ist ein Strom unter der Erde,  
der sengt das Gebein.

Es kommt ein grosses Feuer  
es kommt ein strom über die Erde.

Wir werden Zeugen sein.

### GUILLAUME APOLLINAIRE (1880-1918)

#### LE GUETTEUR MÉLANCOLIQUE

Venez, venez fillettes  
Faut pas rester sur terre  
Vaut mieux, vaut mieux mourir

Et dardant un rayon  
Tandis qu'elles trois courent  
Après un papillon

Il enflamme les filles  
les trois fillettes brunes  
Soleil faut – il mourir

On vit trois étincelles  
Et puis plus rien le rêve  
le rêve et le soleil

### WILLIAM CARLOS WILLIAMS (1883-1963)

#### THE ACT

There were the roses in the rain.  
Don't cut them, I pleaded.  
They won't last, she said  
but they're so beautiful  
where they are  
Agh, we were all beautiful once,  
she said  
and cut them and gave them to me  
in my hand.

### GUILLAUME APOLLINAIRE (1880-1918)

#### TOUJOURS

Et tant d'univers s'oublent  
Quels sont les grands oublieurs  
Qui donc saura nous faire oublier telle  
ou telle partie du monde  
Où est le Christophe Colomb à qui l'on  
devra l'oubli d'un continent

### INGEBORG BACHMANN

(1926-1989)

#### LIEDER AUF DER FLUCHT

die rastlose Erde  
mit ihren zuckenden Magnetfeldern,  
die sich hier selbst fesselte  
mit ihr noch unbekannten Kraftketten,  
diese betäubte und betäubende Erde  
mit Nachtschattengewächsen  
bleiernen Giften  
und strömen von Duft –  
untergangen im Meer  
und aufgegangen im Himmel  
die Erde!

### FRANZ KAFKE: EIN BRUDERMORD

Es ist erwiesen, daß der Mord auf folgende Weise erfolgte:  
Schmar, der Mörder, stellte sich gegen neun Uhr abends in der mondklaren Nacht an jener Straßenecke auf, wo Wese, das Opfer, aus der Gasse, in welcher sein Bureau lag, in jene Gasse einbiegen mußte, in der er wohnte.

Kalte, jeden durchschauernde Nachtluft. Aber Schmar hatte nur ein dünnes blaues Kleid angezogen; das Röckchen war überdies aufgeknöpft. Er fühlte keine Kälte; auch war er immerfort in Bewegung. Seine Mordwaffe, halb Bajonett, halb Küchenmesser, hielt er ganz bloßgelegt immer fest im Griff. Betrachtete das Messer gegen das Mondlicht; die Schneide blitzte auf; nicht genug für Schmar; er hieb mit ihr gegen die Backsteine des Pflasters, daß es Funken gab; bereute es vielleicht; und um den Schaden gutzumachen, strich er mit ihr violinbogenartig über seine Stiefelsohle, während er, auf einem Bein stehend, vorgebeugt, gleichzeitig dem Klang des Messers an seinem Stiefel, gleichzeitig in die schicksalsvolle Seitengasse lauschte.

Seitgen duldet das alles der Private Pallas, der in der Nähe aus seinem Fenster im zweiten Stockwerk alles beobachtete? Ergründe die Menschennatur! Mit hochgeschlagenem Kragen, den Schlafrock um den weiten Leib gegürtet, kopfschüttelnd, blickte er hinab.

Und fünf Häuser weiter, ihm schräg gegenüber, sah Frau Wese, den Fuchspelz über ihrem Nachthemd, nach ihrem Manne aus, der heute ungewöhnlich lange zögerte.

Endlich ertönte die Türglocke vor Weses Bureau, zu laut für eine Türglocke, über die Stadt hin, zum Himmel auf, und Wese, der fleißige Nachtarbeiter, tritt dort, in dieser Gasse noch unsichtbar, nur durch das Glockenzeichen angekündigt, aus dem Haus; gleich zählt das Pflaster seine ruhigen Schritte.

Pallas beugt sich weit hervor; er darf nichts versäumen. Frau Wese schließt, beruhigt durch die Glocke, klirrend ihr Fenster. Schmar aber kniet nieder; da er augenblicklich keine anderen

Blößen hat, drückt er nur Gesicht und Hände gegen die Steine; wo alles friert, glüht Schmar.

Gerade an der Grenze, welche die Gassen scheidet, bleibt Wese stehen, nur mit dem Stock stützt er sich in die jenseitige Gasse. Eine Laune. Der Nachthimmel hat ihn angelockt, das Dunkelblaue und das Goldene. Unwissend blickt er es an, unwissend streicht er das Haar unter dem gelüpften Hut; nichts rückt dort oben zusammen, um ihm die allernächste Zukunft anzuzeigen; alles bleibt an seinem unsinnigen, unerforschlichen Platz. An und für sich sehr vernünftig, daß Wese weitergeht, aber er geht ins Messer des Schmar.

»Wese!« schreit Schmar, auf den Fußspitzen stehend, den Arm aufgereckt, das Messer scharf gesenkt. »Wese! Vergebens wartet Julia!« Und rechts in den Hals und links in den Hals und drittens tief in den Bauch sticht Schmar. Wasserratten, aufgeschlitzt, geben einen ähnlichen Laut von sich wie Wese.

»Getan!«, sagt Schmar und wirft das Messer, den überflüssigen blutigen Ballast, gegen die nächste Hausfront. »Seligkeit des Mordes! Erleichterung, Beflügelung durch das Fließen des fremden Blutes! Wese, alter Nachtschatten, Freund, Bierbankgenosse, versickerst im dunklen Straßengrund. Warum bist du nicht einfach eine mit Blut gefüllte Blase, daß ich mich auf dich setze und du verschwändest ganz und gar. Nicht alles wird erfüllt, nicht alle Blütenträume reifen, dein schwerer Rest liegt hier, schon unzugänglich jedem Tritt. Was soll die stumme Frage, die du damit stellst?«

Pallas, alles Gift durcheinander würgend in seinem Leib, steht in seiner zweiflügelig aufspringenden Haustür. »Schmar! Schmar! Alles bemerkt, nichts übersehen.« Pallas und Schmar prüfen einander. Pallas befriedigt's, Schmar kommt zu keinem Ende.

Frau Wese mit einer Volksmenge zu ihren beiden Seiten eilt mit vor Schrecken ganz gealtertem Gesicht herbei. Der Pelz öffnet sich, sie stürzt über Wese, der nachthemdbekleidete Körper gehört ihm, der über dem Ehepaar sich wie der Rasen eines Grabes schließende Pelz gehört der Menge.

Schmar, mit Mühe die letzte Übelkeit verbeißend, den Mund an die Schulter des Schutzmannes gedrückt, der leichtfüßig ihn davonführt.



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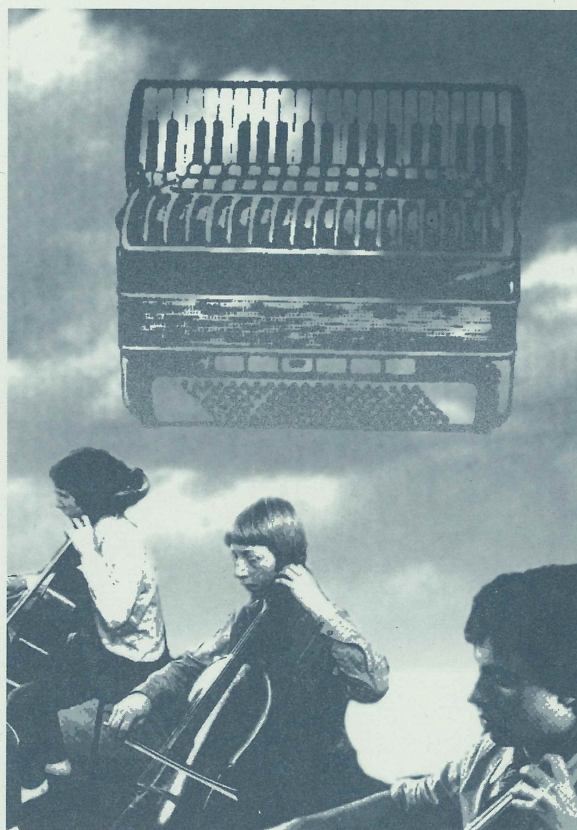
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**"S-CRUNCH-OUS  
WHEN IT CRUNCHES!"**

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## PROGRAM SIX

Betty Oliphant Theatre, (National Ballet School of Canada)  
Thursday, April 1, 1993, 2:00 P.M.

### Pro Arte Orchestra

under conductor Victor Di Bello

guest accordionist Joseph Macerollo

Special Program for Schools - to be announced

To include the following works:

**Charles Camilleri (1931)**

**Walter Buczynski (1933)**

**Glenn Gould (1932-1982)**

**Peter Hurst**

### CONCERTO FOR ACCORDION AND STRING ORCHESTRA (1963)

Andante Moderato

Andante

Allegro Vivace

### FANTASY ON THEMES OF THE PAST (1980)

II Tango

III Fast Fingers

V Square Steady Beat

(Ontario Arts Council commission)

### "SO YOU WANT TO WRITE A FUGUE" (1963)

vocal quartet:

Carolynne Godin (soprano)

Susan Cooper (mezzo soprano)

Allan Gasser (tenor)

Daniel Godin (bass)

### A FAIRY TALE (1993)

for Patricia Fraser (dancer)

and Joseph Macerollo (accordion)

Pro Arte Orchestra/Personnel

Violin: Terry Holowach (concert master),

Stanley Kolt, Angela Quiring, Virginia

Chen Wells, Rosalie Zelonka, Jared

Erhardt, Louise Pauls, Katherine Palyga,

Peter De Sotto

Viola: Claudio Vena, Tony Rapoport

Cello: Ronald Laurie, George Meanwell

Bass: Ludovic Pollak



Joseph Macerollo

#### Program Note

Glenn Gould's So you want to write a Fugue a work for vocal quartet and strings received its premiere performance under Di Bello in a CBC television special in 1963. Di Bello's friendship with Gould began when Gould hired him as musical administrator for the Stratford Festival while Gould was director of music there.

The relationship continued until Gould's death in 1982, at which time Di Bello and Gould had been co-producing a recently released Sony compact disc, Glenn Gould Conducts Wagner's Siegfried Idyll.

Special Acknowledgement to the Betty Oliphant Theatre, National Ballet School for providing the theatre for today's program.



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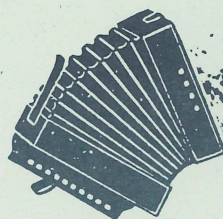
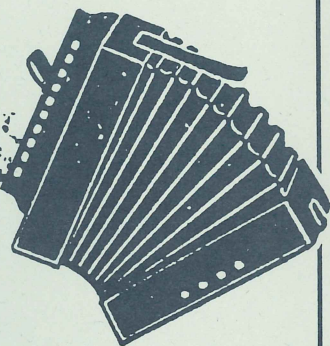
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## PROGRAM SEVEN

du Maurier Theatre Centre  
Thursday, April 1, 1993, 8:00 P.M.

### Guest Artist: Friedrich Lips



Friedrich Lips

**W. Belman (1862-1897)**  
(Russia)

**Sofia Gubaidulina (1931)**  
(Russia)

**Eugeniy Derbenko (1949)**  
(Russia)

**Eugeniy Derbenko (1949)**  
(Russia)

**GOTHIC SUITE for organ**  
**in four movements**

Introduction-choral

Menuet

Praer

Toccata

**DE PROFUNDIS (1978)**

**PRELUDE AND TOCCATA (1989)**

**SUITE in four movements (1981)**

Polka

Single-Balalaika

Old Street-Organ

Cockerels

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### INTERMISSION

---

**Sofia Gubaidulina (1931)**  
(Russia)

**Serguia Berinsky (1946)**  
(Russia)

**Yuji Takahashi (1938)**  
(Japan)

**Eugeniy Derbenko (1949)**  
(Russia)

**ET EXPECTO/SONATE**  
**for bayan in five movements (1986)**

**ALSO SPRACH ZARATHUSTRA**  
**Partita for bayan**  
**in four movements (1990)**

Kadenz

Tanz

Choral

Wiegenlied

**LIKE A WATER BUFFALO (1985)**

**TOCCATA (1987)**



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## PROGRAM EIGHT

Church of the Redeemer  
Friday, April 2, 1993, 2:00 P.M.

**Jacob Straesser**  
(The Netherlands)

**Rob du Bois**  
(The Netherlands)

**Bernard van Beurden (1933)**  
(The Netherlands)

**\*\* FRESH AIR (1993)**  
Miny Dekkers (accordion)

**\*\* A WINTER'S TALE (1993)**  
Miny Dekkers (accordion)  
Henri Bok (bass clarinet)

**\*\* SONATINE (1993)**  
Miny Dekkers (accordion)  
Henri Bok (alto saxophone)

---

### INTERMISSION

---

**Jacob ter Veldhuis (1951)**  
(The Netherlands)

**Enrique Raxach**  
(The Netherlands)

**Chiel Meijering (1954)**  
(The Netherlands)

**\*\* NIGHT AND DAY (1992)**  
Miny Dekkers (accordion)  
Henri Bok (bass clarinet)

**\*\* DECADE (1993)**  
Miny Dekkers (accordion)  
Henri Bok (bass clarinet)

**\*\* NO PAIN, NO GAIN (1992)**  
Miny Dekkers (accordion)  
Henri Bok (alto saxophone)

**\*\* World Premieres**

Special Acknowledgement is given to the Dutch Ministry of Culture and the Gaudeamus Foundation for providing financial travel assistance to Miny Dekkers and Henri Bok.



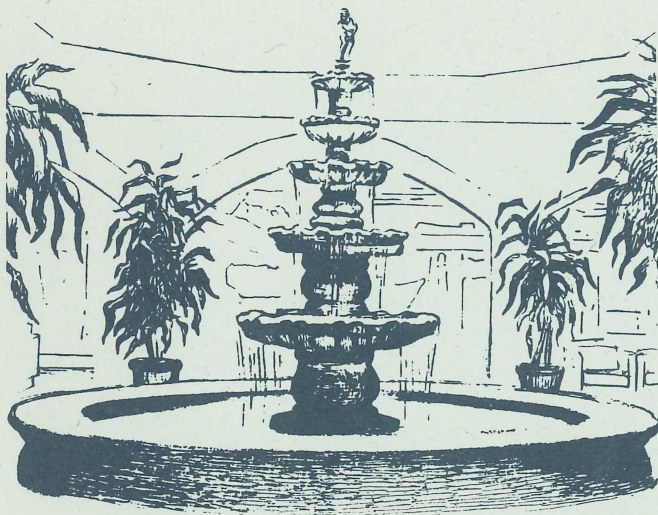
**Miny Dekkers (accordion)**  
**Henri Bok (bass clarinet)**





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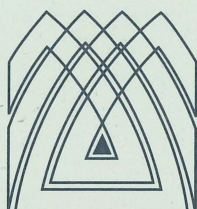
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for Accordion Solo by Gerhard WUENSCH

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## PROGRAM NINE

Roy Thomson Hall  
Friday, April 2, 1993, 8:00 P.M.

**The Toronto Symphony Orchestra  
under conductor Gunther Herbig  
guest accordionist Joseph Macerollo**

**Richard Wagner (1813-1883)**

**R. Murray Schafer (1933)**

**Ludwig van Beethoven (1770-1827)**

**SIEGFRIED IDYLL**

**\*CONCERTO FOR ACCORDION  
AND ORCHESTRA (1992)**

commissioned by The Toronto Symphony  
with financial assistance of  
The Canada Council and the  
Ontario Arts Council

Dedicated to Joseph Macerollo

**SYMPHONY NO. 6 (PASTORAL)**

\* World Premiere

**Special Acknowledgement is given to the entire organization of the Toronto Symphony Orchestra for providing the International Accordion Celebration with the opportunity to launch this undertaking.**



### CONCERTO FOR ACCORDION AND ORCHESTRA R. MURRAY SCHAFER

Completed in late 1992, the work was commissioned by The Toronto Symphony, with financial assistance from both The Canada Council and the Ontario Arts Council. It is dedicated to the artist Joseph Macerollo, who first began a collaboration with Mr. Schafer in 1970, a working relationship which led to significant accordion parts in *The Patria Cycle*, most notable being *La Testa d'Adriane* from *The Greatest Show*.

The special challenge of a concerto acting as the focal point of the International Accordion Celebration taking place this week in Toronto created a wonderful stimulus for this commission.

The concerto is in the traditional three movement form, FAST, SLOW, FAST, with several cadenza-like passages throughout. The most unconventional feature of the concerto is the featuring of such low colours as bass clarinet, contrabassoon, horn, bass trombones, that blend well with the dark sonorities of the accordion. Constantly shifting rhythmic meters add incredible excitement.

The concerto will stand as a testament to the versatility of the instrument. Schafer has expanded the creative potential of the accordion with this fine contribution to the accordion concerto repertoire.

Joseph Macerollo, R. Murray Schafer, Gunther Herbig



## PROGRAM TEN

Walter Hall, Edward Johnson Building  
Saturday, April 3, 1993, 2:00 P.M.

**Herman Rechberger (1947)**  
(Finland)

**Magnus Lindberg (1958)**  
(Finland)

**Owen Underhill (1954)**  
(Canada)

**Heikki Valpola (1946)**  
(Finland)

**Einojuhani Rautavaara (1928)**  
(Finland)

**Einojuhani Rautavaara (1928)**  
(Finland)

**Lasse Pihlajamaa (1916)**  
(Finland)

**Lasse Pihlajamaa (1916)**  
(Finland)

**Bernard van Beurden (1933)**  
(The Netherlands)

**MINI-RENDEZVOUS (1990)**  
**for two accordions**

Matti Rantanen (accordion)  
Heidi Velamo (accordion)

**JEUX D'ANCHES (1990)**  
Matti Rantanen (accordion)

**TENEBROSO (1991)**  
Matti Rantanen (accordion)

**MARILINA for accordion & piano**  
Matti Rantanen (accordion)  
Jukka Tiensuu (piano)

**FIDDLERS op.1 & 91 (1952/1978)**  
Free fantasies based on  
folk dances written by a  
Finnish 19th century fiddler,  
Samuel Rinda-Nickola

- \* 1. Aleksanteri Konni
  - 2. Jakob Konni
  - 3. Klockar Samuel Dikstrom
  - 4. Devil's Polska
  - 5. Dances
- Matti Rantanen (accordion)  
Heidi Velamo (accordion)

**THE DEVIL AND  
THE DRUNKARD, op. 91/a (1978)**  
Matti Rantanen (accordion)  
Heidi Velamo (accordion)

**THE DRAGONFLY (1947/1971)**  
Matti Rantanen (accordion)

**THE DANCE OF THE WIND (1949)**  
Matti Rantanen (accordion)

- \* **WE'LL CALL YOU (1993)**  
**for accordion and telephone:**  
**text by Tonnus Oosterhoff**  
Joseph Macerollo (accordion)

---

INTERMISSION

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**Performances by students and former graduates from the Faculty of Music, University of Toronto**

**George Fiala (1922)**

(Canada)

**John Cage (1912-1992)**

(U.S.A.)

**John Cage (1912-1992)**

**Alexina Louie (1949)**

(Canada)

**Gerhard Wuensch (1925)**

(Canada)

**Isang Yun (1917)**

(Japan)

**Bernard van Beurden (1933)**

(The Netherlands)

**Chester Jankowski (1967)**

**SONATA FOR TWO (1971)**

Movement IV

Richard Hiir (accordion)

Robert Carli (soprano saxophone)

**THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS**

Astrid Liebenwein (accordion), Barbara Hannigan (soprano)

**A FLOWER**

Astrid Liebenwein (accordion)

Barbara Hannigan (soprano)

**REFUGE (1981)**

Karoline Schmutz (accordion)

Andy Morris (vibraphone)

Julia Seager (harp)

**SIX SONGS (1970)**

Richard Hiir (accordion)

Christine Howlett (soprano)

Anna Bentley-Taylor (flute)

**INTERMEZZO (1986)**

Karoline Schmutz (accordion), Paul Widner (cello)

**LE CHEVAL (1990)**

text by Jacques Prévert

Astrid Liebenwein (accordion)

Barbara Hannigan (soprano)

Paul Widner (cello)

**\*\* BUILDING NETWORKS (1993)**

Astrid Liebenwein (accordion)

Karoline Schmutz (accordion)

percussionists (TBA)

\* Premiere with Accordion Version

\*\* World Premiere

**Special Acknowledgement is given to the Finnish Ministry of Culture and to ESEK for providing travel assistance to Matti Rantanen and Heidi Velamo.**



## PROGRAM ELEVEN

Ballroom, Park Plaza Hotel  
Saturday, April 3, 1993, 8:00 P.M.

### QUARTETTO GELATO

A unique treat to hear varying blends of voice, oboe, english horn, violin, viola, cello, accordion and guitar in expected and unexpected combinations.

Cynthia Steljes

Peter De Sotto

Claudio Vena

George Meanwell

---

### INTERMISSION

---

Friedrich Lips

Bayan Artist

Lecuona (1896-1963)

Lecuona (1896-1963)

Albeniz (1860-1909)

Arollas (1920)

Piazzola (1921-1992)

Piazzola (1921-1992)

Piazzola (1921-1992)

Khachaturian (1903-1978)

MALAGUENA

LA COMPARSA

ASTURIA

LA CACHILA

NONINO

CONTRBAJEANDO

SENTIDO UNIVO

TOCCATA



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## PROGRAM TWELVE

Betty Oliphant Theatre, National Ballet School of Canada  
Sunday, April 4, 1993, 8:00 P.M.



Alex Pauk

### Violin I

Marie Bérard (Concertmistress)  
Mark Wells  
Jayne Maddison  
Anne Armstrong  
Michael Sproule  
Kate Smith  
Marianne Urke-Rapson  
Sheldon Grabke

### Violin II

Paul Sabat  
Yakov Lerner  
Janie Kim  
Joanna Zabrowarna  
Dexine Wallbank

### Viola

Douglas Perry  
Beverley Spotton  
Valerie Kiunka  
Rhyll Peel

### Cello

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Roman Borys

### Bass

Roberto Occhipinti  
David Young

### Flute

Christine Little  
Douglas Stewart

### Oboe

Lesley Young  
Karen Rotenberg

### Clarinet

Gwilym Williams  
Richard Thomson

### Bassoon

Jerry Robinson\*  
William Cannaway

### Horn

Harcus Hennigar  
Linda Patterson  
Deborah Stroh

### Trumpet

Robert Sutherland  
Raymond Tizzard  
Michael White

### Trombone

Robert Ferguson  
Herbert Poole

### Piano

David Swan

### Harp

Erica Goodman

### Percussion

Michael Coté  
Blair MacKay  
John Thompson  
Trevor Tureski

## Esprit Orchestra

under conductor Alex Pauk

Guest Accordionist Mogens Ellegaard

### Ole Schmidt (1958)

### R.Murray Schafer (1933)

**Winner of the International Accordion Celebration Competition component to be announced.**

## INTERMISSION

### Alexina Louie (1949)

### Jesper Koch (1967)

### \* CONCERTO FOR ACCORDION AND CHAMBER ORCHESTRA (1964)

Alex Pauk (conductor)  
Mogens Ellegaard (accordion)  
Douglas Stewart (flute)  
Lesley Young (oboe)  
Gwilym Williams (clarinet)  
Gerald Robinson (bassoon)  
Gary Pattison, Vincent Barbee,  
Deborah Stroh (horns),  
Raymond Tissard, Robert Sutherland,  
Michael White (trumpets)  
David Swan (piano)  
Michael Coté, Blair MacKay, Trevor Tureski  
John Thompson (percussion)

### LA TESTA D'ADRIANE (1977)

Mary Lou Fallis (soprano)  
Joseph Macerollo (accordion)  
commissioned by the Ontario Arts Council

### REFUGE (1981)

Joseph Macerollo (accordion)  
Erica Goodman (harp)  
Beverley Johnston (vibraphone)  
commissioned by the Ontario Arts Council

### \*\* SHADOWS for accordion and orchestra (1993) Mogens Ellegaard (accordion)

\* North American Premiere

\*\* World Premiere

**Special Acknowledgment to composer Jesper Koch in gratitude for SHADOWS written especially for the International Accordion Celebration. It is dedicated to Mogens Ellegaard.**

**Special Acknowledgement is given to the Danish Ministry of Culture for providing financial assistance to Jesper Koch to attend the world premiere of his work.**

\*contractor  
Special Acknowledgement  
to Alex Pauk and the  
administrative team of the  
Esprit Orchestra.



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### GAIL MACGOWAN

*Soprano*

Gail MacGowan was born in California, U.S.A. She studied at the University of California in Santa Barbara and at the Conservatory in San Francisco. Further studies were taken at the Musikhochschule in Stuttgart, most notably a vocal class with Konrad Richter. She has also studied in Graz, Austria and taken master classes at the Blossom, and Aspen music festivals in the U.S.A. Master classes were with Sir Geraint Evans, Eileen Farrell, Martin Katz, Leopold Simoneau and Blanche Theobom. She has been engaged extensively as a soloist and has accepted various guest contracts, for instance at the "Opernfestspiele Heidenheim" and the "Musiktage Bad Urach". She has performed contemporary music extensively with "Musica Nova" and the "Neue Vokalsolisten Stuttgart", "Ensemble Modern, Frankfurt" and l'Orchestre de la Suisse Romande. She has also appeared in numerous TV and Radiobroadcast recordings in the U.S.A, Radio France and Süddeutscher Rundfunk. To mention only a few roles she has been given, noteworthy are: as Frasquita in *Carmen* (Bizet), Mère Marie in *Dialogues des Carmélites* (Poulenc), Zdenka in *Arabella* (Strauss), Masetta in *La Bohème* (Puccini), *Aventures* (Ligeti), Mrs. Grose *The Turn of the Screw* (Britten).

### SERGUEI BERINSKY

*Composer*

Serguei Berinsky was born in 1946. He graduated from the state music college named after the Gnessin class of professor Chugaeva. His main compositions include the *Symphony-Cantata To Orpheus*, *Requiem*, and fourteen instrumental concertos. His works for bayan include a *Partita* (1990), *Il dolce dolore* (1991) for bayan and cello, and three pieces *In Mauvais Stil* (1992). The partita *Also Sprach Zarathustra* was written after reading Nietzsche, the famous German philosopher.

### MARIE BÉRARD

*Violinist*

Violinist Marie Bérard performs with a wide variety of ensembles, from ARRAYMUSIC and New Music Concerts, to Accordes String Quartet and TRIO VIVANT, a group whose CD "PALM

The biographies in this section have been arranged in the sequence they were received.

The alphabetical list will allow you to locate the artists you are interested in.

COURT PLEASURES" has been chosen by Columbia Record of the Month Club. Formerly in the first violin section of the Toronto Symphony, with whom she toured the Far East in 1990, she is the Acting Concertmaster of the Canadian Opera Company Orchestra. Ms. Bérard performed new music by Greek and Canadian composers at the Athens Festival in 1988 and 1989 and has performed concerti with the Toronto Symphony, the Calgary Philharmonic and the Amadeus Ensemble, of which she was a founding member. She has recently made a second CD with TRIO VIVANT, and her recording of the virtuoso work "A Paganini" by Alfred Schnittke was broadcast last season on CBC's Two New Hours, as well as receiving nominations for the best performance of the year.

### EUGENY DERBENKO

*Composer*

Eugeny Derbenko was born in 1949. He graduated as a bayanist and a composer from the state musical college named after the Gnessin Institute. He is the composer of many pieces for the orchestra using Russian folk instruments.

### ROBERT AITKEN

*Conductor, flutist*

Robert Aitken was born in Kentville, Nova Scotia in 1939. He began formal composition studies with Barbara Pentland while principal flutist of the Vancouver Symphony (1958-59) and then at the University of Toronto with John Weinzwieg for both his Bachelor (1959-61) and Master's degrees (1961-64). As the first composition student admitted to the Electronic Music Studio of the University of Toronto, he became familiar with the latest developments in electronic music and composed a number of prominent electronic works. The first work which established him as a composer in the eyes of the concert public was Concerto for 12 Soloists and Orchestra. This was performed by the Toronto Symphony, conducted by Seiji Ozawa in 1968.

Since that time he has completed a number of commissions for such prominent organizations as the National Arts Centre Orchestra, the CBC, the National Youth Orchestra, the York Winds, IRCAM and the Elmer Iseler Singers. Composition time has been at a great premium due to his career as a

flutist and his administrative responsibilities as artistic director of the Advanced Studies in Music Program, Banff Centre (1986-89); New Music Concerts, Toronto (1971-present); Music at Shawinigan (1981-90); and since April 1988, Professor of Flute at the Hochschule für Musik Freiburg, West Germany.

### WALTER BUCZYNSKI

*Composer*

Walter Buczynski was born in 1933. His early studies were with Earle Moss (piano). He won CAPAC's composition competition (1954) with his Piano Trio and the following year made his orchestral debut with the Toronto Symphony, playing Chopin's *Concerto in F minor*. Subsequent studies included stints with Darius Milhaud (composition) in Aspen, Colorado (Fromm Award 1955), Nadia Boulanger in Paris (1960) and piano studies with Zbigniew Drzewiecki in Warsaw.

From 1962 to 1969, Buczynski taught piano and theory at the Royal Conservatory of Toronto and from 1970 to the present he has been teaching at the Faculty of Music, University of Toronto where he is Professor in the Theory and Composition Department.

His works have been performed by such leading orchestras as the Toronto Symphony, Montreal Symphony, CBC Vancouver Orchestra, Hamilton Philharmonic and Manitoba Chamber Orchestra. His chamber works have been performed by the Purcell String Quartet, Lyric Arts Trio, Canadian Brass and York Winds and such soloists as Antonin Kubalek, Mark Dubois, Victor Danchenko, Vladimir Orloff, Robert Aitken, William Aide and Joseph Macerollo. He is one of the most prolific composers of music for accordion; a few titles are *Libra, libra* (2 accordions), *Projections* (accordion and string quartet), *Litanies* (accordion and 5 percussion) and *Divertissement No. 2* (accordion, vibraphone and harp.)

### LEONID BASHMAKOV

*Composer*

Leonid Bashmakov was born in 1927. He first studied piano privately in his birthplace of Terijoki, which he had to leave before the Second World War to continue his musical education in Helsinki. From 1947 to 1954 he studied at the Sibelius Academy where he took conducting and composition,



the latter under Aarre Merikanto. Since completing his studies in 1960, Bashmakov has served in Tampère as a theatre conductor. He has also taught music theory at the Tampère Music Institute and since 1979 he has been Director of the Tampère Conservatory.

Leonid Bashmakov has written six symphonies, several concertos, and a considerable amount of music for ballet and drama and chamber music.

---

## MARTA BENE

*Accordionist*

---

Marta Bene received her training at the Bela Bartok Academie in Budapest, and the Franz Liszt Hochschule in Weimar. She presently teaches accordion at the Royal Danish Academy and formed an accordion duo with Ellegaard with a view to creating new repertoire for that combination. She has appeared in numerous live performances, radio and television broadcasts, and recordings throughout Europe with the Ellegaard trio.

---

## HENRI BOK

*Bass clarinetist*

---

Henri Bok received his musical education at the Rotterdam Conservatory of Music majoring on saxophone and bass clarinet. He was a member of the "Selmer Saxophone Quartet" and bass clarinetist with the "Netherlands Clarinet Quartet". In addition, he became founder of the "Duo Contemporain" (bass clarinet/alto saxophone: marimba/vibraphone) for which more than 200 works have been written since 1980. As a professor of bass clarinet at the Rotterdam Conservatory of Music, the special bass clarinet program attracts students from all over the world. He was co-organizer and teacher for the 1st and 2nd International Bass Clarinet Days, in Ghent (1989; 1990). He has appeared as a soloist with major symphony orchestras such as the RSO (Berlin) and the BSO (Bangkok). He is active as a jury member of International Music Competitions and is the author of "New Techniques for the Bass Clarinet", published by Salabert, Paris.

Henri Bok has given master classes

in Sydney, Brisbane, Goulburn, Armidale, Wollongong, Siena, Godella, London, Manchester, Caracas, Alessandria, Antwerpen, Milano, Bowling Green, and Chiangmai in Bangkok.

---

## CHARLES CAMILLERI

*Composer, accordionist*

---

Charles Camilleri was born in Malta in 1931. He resided from 1959 to 1965 in Toronto after working for the Maltese, Australian, and British Broadcasting systems and composing for British films and London West End musicals. In Toronto he taught and played the accordion in nightclubs and on CBC radio's 'Camilleri and Company' (1961-2) and 'Variety Showcase'. He studied 1961 to 1965 at the University of Toronto with John Weinzwieg. His style usually has been described as agreeably eclectic rather than doctrinaire or avant garde. Camilleri returned to Malta in 1965, then became a visiting lecturer at universities in Great Britain and the U.S.A. In 1975 he gave a course in 'world music' at the Royal Conservatory of Music Summer School and in 1977 he became music consultant for the Royal Hamilton College of Music and resumed Canadian residence. In 1979 he moved to England. Camilleri is an associate of the Canadian Music Centre. He is presently head of music at the University of Malta. He has received premieres of his compositions in most of the major capitals of the world.

---

## DAVID HETHERINGTON

*Cellist*

---

David Hetherington graduated with the Gold Medal in 1967 from the Royal Conservatory of Music where he studied with Marcus Adeney and Peter Schenkman. He continued his studies at the University of Toronto and went on to work with Claus Adam of the Juilliard String Quartet in New York, Andre Navarra in Italy and Paul Tortelier in Germany. Mr. Hetherington is a founding member of the ensemble Amici with Joaquin Valdepeñas and Patricia Parr. In addition to being a member of the Toronto Symphony violin-cello section, Mr. Hetherington is frequently heard in chamber music

recitals and has recorded in Toronto for CBC and CJRT. Now in his tenth season with the Toronto Symphony Orchestra, Mr. Hetherington teaches privately at the Royal Conservatory of Music, University of Toronto.

---

## MINY DEKKERS

*Accordionist*

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Miny Dekkers received her musical education at the Amsterdam Conservatory of Music (Muzieklyceum). She is a member of various chamber music groups, such as 'DC + M2' and the trio 'Le Cheval'. She has performed many recitals and concerts in Holland and abroad in France, Finland, and Canada. She has been a guest musician in many movie and theater productions and she plays accordion regularly in the Rotterdam Philharmonic Orchestra and the Royal Concertgebouw Orchestra. She is a pioneer in the development of new chamber music and solo literature for the accordion.

She is a professor of accordion at the Conservatories of Arnhem, Zwolle and Rotterdam and was the co-organizer of the prestigious 'International Accordion Week' at Ijsbreker, Amsterdam (1990).

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## VICTOR DI BELLO

*Pro Arte Orchestra  
Conductor*

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Born in Toronto, of Italian parents, Mr. Di Bello began his musical career there, studying piano and composition at the Royal Conservatory of Music. Having organized his own orchestra at the age of 17, he began conducting and giving concerts. In 1957, he presented his Pro Arte Orchestra, a professional ensemble of thirteen string players, in its first annual series in the library of the Casa Loma. He continued his debut, at the age of 24, as a guest conductor of the Toronto Symphony Orchestra.

In 1958, he was awarded a scholarship to study at the Berkshire Music Centre, Tanglewood. From 1958 to 1962, Mr. Di Bello was resident conductor and music director of the Hamilton Philharmonic Orchestra. In the summer of 1960 and 1961, he worked with the National Youth Orchestra in Stratford. His conducting activities

with the Pro Arte Orchestra over the following years included annual performances of Handel's *Messiah* and guest appearances with the CBC String Orchestra. In 1962, at the invitation of Glenn Gould, Mr. Di Bello was appointed music administrator of the Stratford Festival. He remained there until the end of the 1969 season, as music administrator and director of music.

Mr. Di Bello returned to Toronto to resume his career as conductor and music director of the re-established Pro Arte Orchestra. During the summer of 1982, Mr. Di Bello worked together with Glenn Gould as Artistic Advisor and Music Producer for his orchestral recording of Wagner's *Siegfried Idyll*. Mr. Di Bello and the Orchestra are currently engaged in the presentation of Young People's Concerts in the schools of Metropolitan Toronto and vicinity. At the conclusion of thirteen consecutive seasons (1979-92) they will have performed 287 concerts to over 130,000 students together with guest artists John Cowell, trumpet; Lynne Gangbar, guitar; Beverley Johnston, marimba and Joseph Macerollo, accordion.

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## ROB DU BOIS

*Composer*

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Rob du Bois was born in Amsterdam in 1934. He studied piano with Hans Sachs and Mrs. T. Hart Nibbrig-de-Graeff. He is a self-taught composer. Since 1959, du Bois has been a member of the Gaudeamus group of composers. He later became a member of the board of the same foundation. He is head of the jury department of Buma, the Dutch performing rights society.

His work won international recognition between 1967 and 1969 through performances in Zagreb in 1967 and 1969, the Warsaw Autumn and at the 1967 ISCM festival in Prague. Many of his works are written at the request of performers, sometimes through commissions by the Netherlands Government or by other special funds. One such commission was the *Polonaise* (1971) for piano and percussion. His output, which comprises about 80 works, is written for small groups with widely varied instrumental combinations. One large-scale piece is the *Concerto pour Hrisanide* (1971) for piano and orchestra. In May 1991, Rumanian musicians gave a con-



cert in his honour in Bucharest, performing a number of his works. In 1966, du Bois was awarded the Visser-Neerlandia prize for his *Pour deux violons*.

DUO NOVAIR

Henri Bok and Miny Dekkers have been colleagues at the Rotterdam Conservatory of Music for many years and have played many concerts together, in groups such as 'DC + M2'. Over the years they have felt the need to work more and more together as a duo and to concentrate on works for accordion and bass clarinet/alto saxophone. After a concert tour in Canada in the fall of 1991 they decided to officially name their duo 'DUO NOVAIR' - a name referring to new music (NOVA) performed on two instruments on which sound is produced through (AIR). The unique and unconventional combination of bass clarinet/alto saxophone and accordion proves to be very colourful and interesting. This particular combination appeals to contemporary composers who are able to explore not only the contrasts between the two types of

instruments, but also the perfect blend of the lower registers of the bass clarinet and the bass of the accordion. A concert of the DUO NOVAIR is a unique experience: accordion and bass clarinet/alto saxophone - new music' instruments par excellence combining to form a musical unity.

DAVID EAGLE  
Composer

David Eagle studied music at McGill University, the Staatliche Hochschule für Musik in Freiburg, Germany, and the University of California, Berkeley. As well as composing chamber and orchestral music, in recent years he has cultivated an interest in computer applications to composition and improvisation. His music has been performed and broadcast internationally, including the Holland Festival, ISCM World Music Days, International Accordion Festival (France), Computer Music '90 (Tokyo) and Glenn Gould Conference (Toronto). Since 1990, he has been Professor of Theory and Composition and Coordinator of the Electroacoustic Music Studio at the University of Calgary.

His two works for accordion include a solo piece called *Bellwind* and *Trillium Wind* for accordion, percussion and cello.

MOGENS ELLEGAARD  
Accordionist

Back in 1958, he persuaded the young Danish composer Ole Schmidt to write an accordion concerto for him. The sensational premiere performance with the Danish Radio Symphony Orchestra was followed by numerous performances with European orchestras. Since then Mogens Ellegaard has collaborated with numerous Danish and foreign composers in the creation of an original repertoire for the classical accordion; solo works, chamber music, concertos and pedagogical literature. Among the composers: Vagn Holmboe, Per Nørgård, Ib Nørholm, Neils Viggo Bentzon, Hans Abrahamsen, Poul Rovsing Olsen, Arne Nordheim, Antonio Bibalo, Ketil Hvoslef, Finn Mortensen, Miklos Marós, Torbjorn Lundquist, Jindrich Feld, Darius Milhaud, Zbigniew Bargielski, Andrzej Krzanowski. Ellegaard has performed this music

in solo recitals and chamber music concerts at such places as Moscow, New York, Tel Aviv, Amsterdam, Rome, Paris, Dublin, Reykjavik, Zagreb, to name a few. He has been a soloist with London's Royal Philharmonic, the Detroit Symphony, the Toronto Symphony, Südwestfunk Symphonie Orchester, Stockholm, Oslo and Helsinki Philharmonic orchestras, BBC Scottish Symphony, and of course all of the Danish orchestras. He appears often at international festivals such as Warsaw Autumn, I.S.C.M., and Bergen. Mogens Ellegaard was appointed professor at the Royal Danish Academy in Copenhagen a few years ago, having been head of its accordion department since 1970. Since 1989, he has also been head of the accordion faculty of the Hochschule für Musik und Darstellende Kunst in Graz Austria. Internationally he is a highly esteemed teacher who has conducted master class courses and seminars; for example at Warsaw's Chopin Academy, Helsinki's Sibelius Academy, Trossingen Bundesakademie (Germany), Conservatories in Holland, Spain, etc. Among his many students are practically all accordion teachers who presently teach at Scandinavian

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music academies, as well as at the Royal Academy in London, many Conservatories in Germany, Holland, and other locations. Numerous students of his are prize-winners in international competitions.

He was for many years a member of the Trio Mobile. Today he is concertizing extensively with a new trio consisting of his Hungarian born pianist, and accordionist wife, Marta Bene and Gert Sørensen, the brilliant young solo-percussionist in the Danish Radio Symphony. Last year the trio was featured in the Austrian Styriarte Festival and the Helsinki Festival. He is a founding member of the International Accordion Society.

## MARY LOU FALLIS

*Soprano*

Recently, Mary Lou Fallis returned from her highly successful engagement at the Edinburgh Festival and an extensive tour of the United Kingdom (including performances at the Convent Garden International Festival, the Wexford Opera Festival, Belfast Festival and a fundraising tour for the Scottish Opera). Mary Lou Fallis continues to amuse audiences with *Primadonna*, *the Mrs. Bach Show*, and most recently, *Ms. Mozart*. In addition to her foreign engagements, Mary Lou regularly crisscrosses North America. Always intelligent, always funny, Mary Lou entertains with her irreverently perceptive humour and accomplished vocal talent.

Mary Lou made her operatic debut at 15 years of age as the Second Spirit in a CBC-TV production of Mozart's *The Magic Flute*. The holder of a Master's degree from the University of Toronto Faculty of Music, her career has encompassed performances of major oratorios and choral works with leading orchestras, as well as opera - her roles ranging from Despina in *Così fan tutte* to Zerbinetta in R. Strauss's *Ariadne auf Naxos*.

Mary Lou makes her home in the beaches area of Toronto with her husband, two children and a very woolly dog.

## HARRY FREEDMAN

*Composer*

Harry Freedman, O.C., was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist but during his teens he began to develop an interest in jazz which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study oboe (with Perry Bauman) and composition (with John Weinzwelg) at the Royal Conservatory of Music. The following year he joined the Toronto Symphony as its English horn player, a post held for 24 years until he resigned in 1970 to devote his full time to composing. Freedman is one of Canada's most frequently performed composers.

His output consists of some 160 compositions, including 3 symphonies, 9 ballets, 2 hour long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film.

He is a founding member of the Canadian League of Composers and an Officer of the Order of Canada. He lives in Toronto and remains one of a handful of composers of concert music who earn their livelihood solely from their music. His wide experience in all musical fields has enabled him to work in many different idioms all of which have contributed to and are recognizable in his musical style. *Downwind* is his first work for accordion.

## THE ESPRIT ORCHESTRA

The Esprit Orchestra is a Toronto Orchestra, dedicated to the performance and commissioning of contemporary music. It was established in 1983 by Alex Pauk, and was known as Esprit Contemporain until 1986. Its first concert, was given with the assistance of the National Youth Orchestra in Kingston, Ontario in 1983. Esprit performed works by Garant and Louie and premiered two commissioned works: *Alchemies* by John Burke and *Vanishing Points* by John Rae, thus establishing a pattern that has characterized the orchestra's subsequent programs. It has performed at the ISCM World Music Days in Toronto, September

1984, when it premiered Brian Cherney's *Into the Distant Stillness...* and Pauk's *Mirage*.

In December 1985, Esprit gave concerts in Montreal and Quebec City.

When the orchestra gave its first three-concert series in early 1986, it began to include new music of international, as well as Canadian composers into its programs.

Its annual series (from three to five concerts per season), which have been held for the most part at the St. Lawrence Centre, have included guest artists such as Robert Aitken, flute; Erica Goodman, harp; Scott Irvine, tuba; Rosemarie Landry, soprano; Joseph Macerollo, accordion; John Kimura Parker, piano; and David Waterhouse, bagpipes.

Together with the Société de Musique Contemporain du Québec, Esprit presented, in 1988, a concert of commissioned works at the Arts Festival of the Calgary Olympics, which included Pauk's *Split Seconds*, *Real Time and Again*, and Allan Bell's *Concerto for Two Orchestras*.

Esprit has commissioned and premiered works by numerous Canadian composers.

The orchestra also has given the Canadian premieres of music by John Adams, William Bolcom, David Del Tredici, Gyorgy Ligeti, Steve Reich, and Iannis Xenakis. Esprit has appeared on four films produced by Rhombus Media, and most concerts have been broadcast on the Canadian Broadcasting Corporation.



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## **ERICA GOODMAN**

*Harpist*

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan), and the Curtis Institute (Philadelphia). She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe, including regular appearances with the Elmer Iseler Singers, New Music Concerts and the Amadeus Ensemble, as well as with flutist Robert Aitken.

Ms. Goodman made her New York debut as a soloist with the National Arts Centre Orchestra, during that orchestra's American debut concert at Lincoln Centre in 1972. Recent performances include a concert with Heinz Holliger at the Tanglewood Music Festival; concerts with the Bath International Ensemble at Wigmore Hall, London, in Pittsburgh PA, and at the Festival of Sound in Parry Sound, Ontario; a tour of Holland, Belgium and Israel with oboist Lawrence Cherney: the Scotia Festival, Halifax.

Following a concert at the North American New Music Festival in Buffalo, music critic Richard Chon extolled, "The real star of the afternoon was Erica Goodman, a stunningly virtuosic harpist whose very presence on the scene is an incentive for the creation of new works." Canadian composers thus inspired include Alexina Louie, Oskar Morawetz, Milton Barnes, Srul Irving Glick, Marjan Mozetich and Lothar Klein.

Ms. Goodman can be heard in several recordings on the BIS, Marquis, Truly Fine Records and CBC labels with such artists as Robert Aitken, Paul Brodie, the Amadeus Ensemble, and also in solo concert.

Home base continues to be Toronto where she is an active member of the local music scene.

## **HECTOR JORGE GUEDES**

*Baritone*

Hector Jorge Guedes was invited by Maestro Ros Marba to sing "Escamillo" in *Carmen* with Plácido Domingo. In January 1993, he was invited to Berganza to open the newly renovated Teatro Real in Madrid. He received this offer following his sensational last minute appearance in the performance and television recording in Madrid of the Cantata: *Prophetic Vision* by Miguel Alonzo.

Mr. Guedes has completed several busy years. He opened the 1991/92 season by singing the title role "Schmarr" (*Ein Brudermord*) in the new opera written for him by Hans-Jürgen von Bose (Libretto is based on Franz Kafka), which will be recorded by the Südwestfunk in Stuttgart, Germany. This work is being performed in Toronto, on Wednesday, March 31/93. He performed "Escamillo" in Madrid under Maestro Marba. Mr. Guedes also appeared in Frankfurt to sing the role of "Manuel" in de Falla's opera: *La Vita Breve*. In 1992 he sang as "Valentin" in *Faust* at the Teatro Colon in Buenos Aires. From there he travelled to Hungary to sing the title of Knight Templar, in S. Copeland's controversial opera *The Holy Blood And The Crescent Moon* in Fort Worth. Later in the season, he sang "Leporello" in *Don Giovanni* under the baton of Maestro G. Schwartz in Seattle.

During the last few years, the young Argentinian has performed such varied roles as "Count Luna" (*Il Trovatore*); "Figaro" (*The Barber of Seville*); "Marcello" (*La Bohème*); "The Count of St. Bris"

(*Les Huguenots*) to name a few. His opera appearances and concerts have taken him on tour through Europe. He has sung in Barcelona, the French Festival in Saarbrücken, Teatro Nazionale in Milan, La Fenice in Venice, the Frankfurt Opera, the Hannover Summer Festival, the Gasteig in Munich, the Akademie der Künste in Berlin, Teatro Monumentale in Madrid and Teatro Colon in Buenos Aires. This appearance is Mr. Guedes' first performance in Canada.

## **HANS-JÜRGEN VON BOSE**

*Composer*

Hans-Jürgen von Bose was born in Munich in 1953. He studied at the Frankfurt Musikhochschule beginning in 1972. In 1975, he was awarded a scholarship by Studienstiftung des Deutschen Volkes. Other awards include the Berlin Arts Award (1977), holder of the Villa Massimo Scholarship (1980 and 1985), Critics' Music Award (1981), City of Munich Award for the promotion of music (1983), member of the Akademie der Künste, Berlin (1986), City of Stuttgart Award (1987), Schneider Schott Music Award, Mainz (1988). Since 1989, he has been a member of the Bayerische Akademie der Schönen Künste in Munich. He was also a lecturer on the "Jugend komponiert" courses, Weikersheim. In 1990 he received the BMW-Award for the opera *63: Dream Palace*. In 1990 he received the Prix de Composition Musicale de Fondation Prince Pierre de Monaco for the opera *63: Dream Palace*. That same year he was a visiting professor at the Mozarteum in Salzburg. Since 1992, he has been professor of composition at the "Staatlichen Hochschule für Musik" in Munich and a member of the Akademie der Künste, Berlin.

## **KLAUS HUBER**

*Composer*

Klaus Huber was born in Bern, Switzerland in 1924. He has won numerous awards and has many outstanding achievements as a great teacher and composer. Among his achievements are: 1969 - Huber founded the international composer's seminar in the "Künstlerhaus Boswil" (Switzerland) on which he has had a decisive influence until 1980

1973 - He received a scholarship from the "Deutscher Akademischer Austauschdienst" (DAAD) in West Berlin; Huber became successor to Wolfgang Fortner at the "Staatliche Hochschule für Musik" in Freiburg (director of the composers class and the institute for contemporary music)

1978 - He received the Artprize of the city of Basel

1979 - He became president of the Swiss composers organization

1985 - He was guest lecturer at the Academia Chigiana in Siena; and received the Reinhold-Schneider-Prize of the city of Freiburg

1989 - He gave composition seminars and lectures at the academies of music in Malmö and Stockholm

1991 - He was a guest professor at the Royal Academy of Music, London, and at the Conservatoire de Musique, Genève

1992 - He was Composer in Residence at the Music Academy Basel, at the Festival Musica in Strasbourg, at the Huddersfield Festival. Guest professor at the Brandenburgisches Kolloquium Neue Musik, Berlin, and the Schola Civica di Musica, Milano

Klaus Huber is a member of the "Bayerische Akademie der Schönen Künste", of the "Akademie



der Künste Berlin" and of the "Freie Akademie der Künste Mannheim". He lives in Freiburg (Germany) and Panicale (Perugia/Italy).

## SOFIA GUBAIDULINA

Composer

One of the greatest modern composers, Sofia Gubaidulina was born in 1931, in a little town named Chistopol near Kazan. She received her musical education in piano and composition at the conservatories of Kazan and Moscow. Among the many pieces Gubaidulina has written are the symphonies *Stimmen... verstummen*, *Alliluya*, *Offertorium*, the cantatas *Night in Memphis*, and *Rubaiyat*. For bayan she has written *De profundis* (1978), the partita *Seven Words* (1982) for bayan, cello and chamber orchestra, sonata in 5 parts *Et exspecto* (1986) and *Silenzio* (1981) for bayan, violin and cello.

## BARBARA HANNIGAN

Soprano

Barbara Hannigan was born in Nova Scotia in 1971, where she studied voice, piano, and oboe in Halifax, before moving to Toronto in 1988. She then began voice studies at the Faculty of Music, University of Toronto with Mary Morrison. Ms. Hannigan has premiered works for New Music Concerts, Continuum, and INDE '92, and her performances have been featured on CBC Stereo's "Two New Hours". As well, she has performed with NEXUS, at the Elora Festival, New Music Across America 1992, and the 1992 du Maurier World Stage Festival. The International Accordion Celebration welcomes the participation of Ms. Hannigan in this event.

## GUNTHER HERBIG

Music Director and Conductor of the Toronto Symphony

The 1992/93 season marks Gunther Herbig's fifth season at the helm of the Toronto Symphony. Gunther Herbig studied at the Franz Liszt Academy in Weimar, and with Herbert von Karajan for two years. In 1972, Mr. Herbig became General Director of the Dresden Philharmonic Orchestra, and from 1977 until 1983 he held the same post with the East Berlin Symphony Orchestra, succeeding Kurt Sanderling. It was only in 1984, when he vacated his position as Music Director of

the East Berlin Symphony Orchestra, that Mr. Herbig began to conduct regularly in Western Europe. He was very soon engaged to lead many of the world's major orchestras. He served as Music Director of the Detroit Symphony Orchestra from 1984 through June, 1990, and has appeared with all of the major North American orchestras. Maestro Herbig has also toured Japan and Australia, and is a regular visitor to the Israel Philharmonic Orchestra.

In addition to his conducting duties with the Toronto Symphony, Maestro Herbig will also appear as guest conductor with Orchestre de Paris, Orchestre de la Suisse Romande, BBC Philharmonic and the Royal Philharmonic Orchestra (London), as well as with the orchestras of Detroit, Dallas, San Francisco, Cologne and in Tokyo with the Yomiuri Orchestra. Since 1990 he has been Professor of Conducting at Yale University.

## FUJIKO IMAJISHI

Violinist

Fujiko Imaishi studied in Tokyo and is a graduate of the Toho University Academy of Music. She came to Canada in 1969 and studied with Lorand Fenyves at the University of Toronto. She was a member of the Toronto Symphony for four years and has also performed as soloist with the Toronto Symphony, Montreal Symphony, and the CJRT Orchestra. She is very active in contemporary music as a member and frequent soloist with New Music Concerts and as concert mistress of the Esprit Orchestra. She is also concert mistress of the National Ballet Orchestra of Canada.

## BEVERLEY JOHNSTON

Percussionist

Canada has produced many outstanding percussionists. Beverly Johnston is one of the best! She has received critical acclaim for her virtuosic and dynamic performances on the marimba and a wide range of percussion instruments. These performances can include transcriptions for the marimba of the Baroque and Classical music styles. Many of the unique and exciting contemporary solo pieces in Ms. Johnston's repertoire have been composed for her. Her first album, *Impact*, released in 1987 on the Centredisc label and nominated for a Juno award in that same year, features four new Canadian works for percussion. Three of these combine percussion with electronics. Canadian clarinetist James Campbell also joins her in performance of Alexina

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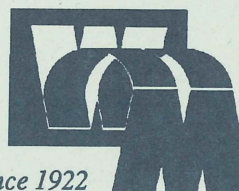
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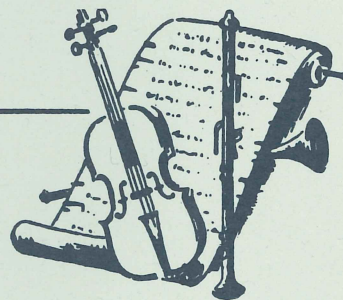
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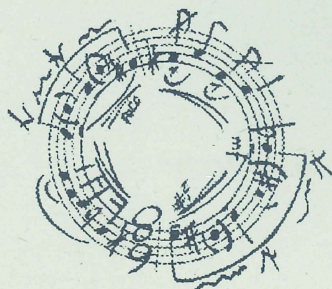


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Louie's *Cadenzas*. Ms Johnston's most recent recording, *Marimbach*, on CBC's Musica Viva label, features her solo performance of the music of J.S. Bach, transcribed for marimba. Her new solo album "Alternative Currents" on the Centrediscs label features many of the Canadian compositions commissioned by Ms. Johnston.

Ms. Johnston has been a featured performer with Music Toronto, the Guelph Spring Festival, New Music Concerts (Toronto), Music Interlalia (Winnipeg), Washington Music Ensemble and the International Percussive Arts Society. In the 1989/90 season she was a featured soloist with the Canadian Chamber Ensemble and the Manitoba Chamber Orchestra. Beverly Johnston is the percussionist of Arraymusic, the Canadian Opera Company Orchestra and is a founding member of the Toronto Percussion Ensemble.

Ms. Johnston received her training at Vanier College, in her native Montreal, and at the University of Toronto, where she also studied with Dr. Russell Hartenberger, a member of Nexus. In 1990, Ms. Johnston was a featured per-

former at Expo Osaka'90, in 1991 at the "Drums Festival" in Vancouver and at the Astrolab in Ottawa in the summer of 1991. In 1990 and 1991, she was awarded a Career Development Grant by The Canada Council.

### JOSEPH MACEROLLO Accordionist

Joseph Macerollo is a consummate musician, performer, educator and organizer. The realization of this International Accordion Celebration March 26-April 4, 1993 represents his ultimate achievement, a masterful integration of the classical accordion into the musical life of Toronto. Previous organizational accomplishments include LUMINA Project 1989, Soundscape Canada 1981, and the International Accordion Symposium 1975.

As an educator, he pioneered the acceptance of the accordion at the Faculty of Music, University of Toronto and at Queen's University in Kingston. He has lectured, given workshops, written articles and reviews of concerts and taught histo-

ry of music, analysis, and the interpretation of contemporary music courses.

As an administrator, he is presently President of three organizations, namely New Music Concerts, Pro Arte Orchestra and The Classical Accordion Society of Canada Inc. He is on the board of directors of the following: Canadian Music Centre (Ontario Region), Mississauga Music Council, Mississauga Civic Centre Opera, Guelph Performing Arts Centre. He is a founding member of the International Accordion Society headquartered in Finland.

He has won numerous awards and citations, has represented Canada in two world accordion championships, received the Guelph Civic Ring, and was named Mississauga Musician of the Year in 1987.

As a performer, he has appeared with major orchestras such as the Toronto Symphony, McGill Chamber Orchestra, National Arts Centre Orchestra, Victoria Symphony, Kitchener-Waterloo Symphony, such major ensembles as Nexus Percussion Ensemble, Orford String Quartet, Purcell String Quartet and countless ensembles of variable combinations. He has concertized extensively throughout North America and has

travelled and toured to most major capitals of Europe.

He has commissioned countless works of Canadian composers ranging in style from traditional to theatrical and he has gained as a performer respect for the instrument in all venues. Clearly, he is close to the pulse of the arts in Canada.

His textbook, *The Accordion Resource Manual*, stands as a marvellous achievement of methodology and scholarship and is widely used internationally. The International Accordion Celebration, is his dream come true.

### ERKKI JOKINEN Composer

Erkki Jokinen was born in 1941. He graduated from the Sibelius Academy of music in Helsinki, Finland, majoring in music education and music theory. While at the Sibelius Academy, he studied the piano as his principal instrument, and studied composition with Erik Bergman. He received his diploma in composition in 1970. He pursued his studies further in the Netherlands under Ton de

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Music Director & Conductor

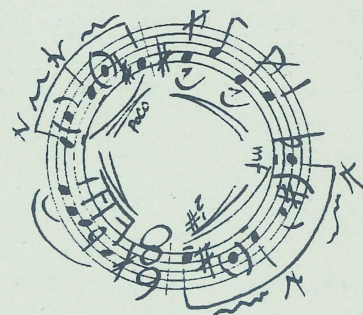
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Leeuw in 1971. Jokinen currently works as a lecturer in music theory and composition at the Sibelius Academy. Since 1982 he has been a trustee of the Society of Finnish Composers.

Jokinen is known as a composer who weighs every element in his compositions with great care. He does not attach himself to any school, although he has been influenced by various compositional movements. As a result, his scores reveal a richness in instrumental colour, evident in his *Brass Quartet* and *Ce Geda* composed for one of his favourite instruments, the cello. In the notation of his later works attention is fixed on melodic/rhythmic complexity, on the meticulous use of timbre, and on wide rapidly-moving textural changes. Jokinen's works have been performed in the Nordic countries, in Europe and in North America.

### HOPE LEE Composer

Hope Lee was born in 1953 in Taiwan, the daughter of parents from mainland China. She was raised in Canada. In 1974, after obtaining a Bachelor of Science degree at the University of Toronto, she entered the Faculty of Music at McGill University in Montreal, where she completed Bachelor of Music and Master of Music degrees in composition. Her teachers included Bengt Hambraeus and Brian Cherney. During this period, she also attended the Darmstadt Ferienkurse für Neue Musik (1978) and the Durham 1979 Oriental Music Festival in England. Both events were important in shaping her musical development. Between 1981 and 1983, as a recipient of a DADD scholarship and a Canada Council grant, Hope Lee studied composition with Klaus Huber in Freiburg, West Germany. In 1982, she was invited to the first

International Women's Composers' Conference in West Berlin. In 1985, she went to the Künstlerhaus Boswil in Switzerland as the composer-in-residence. In 1986-87, she was the visiting composition instructor at Queen's University in Kingston, Ontario. Her work has been presented at international contemporary music festivals on various continents such as Music Today'85 in Tokyo, and the World Music Days'87 of the ISCM in West Germany.

Presently, Lee lives in Calgary, Alberta. Lee's *In the Beginning was the End* (1988) was commissioned by Joseph Macerollo and harpsichordist Vivienne Spiteri under a grant from *The Canada Council*.

### FRIEDRICH LIPS Bayanist

Friedrich Lips is one of the most outstanding bayanists of Russia. He was born in 1948 in the Urals in the small mining town of Emanzheminsk of the Chelyabinsk region. He began his musical education in the city of Magnitogorsk and later enrolled at the Gnessin Pedagogical Institute of Music in Moscow, entering in 1967 the class of Professor S. Kolobkov. In 1974, he graduated from the post graduate course. Since 1971 F. Lips has been working at the Gnessin Institute. In 1989 he became a Professor. Among his many awards was the first prize in 1969 at the Klingenthal Competition. Friedrich Lips has appeared in concert halls for more than twenty years, showcasing his instrument in every large industrial and cultural centre of Russia. He has a creative collaboration with many composers writing original creations for solo bayan as well as ensemble combinations. Friedrich Lips was the first to perform works dedicated to him by such composers as Eugen

Derbenko, Sofia Gubaidulina and others.

He has toured France, Spain, Italy, Austria, USA, Canada, Japan, Holland and Germany. He has performed with the best orchestras and under such conductors as Rozhdestvensky, Agarkov, Hoose (USA), Pfaff (France), and Takahashi (Japan).

A number of collections for bayan, scientific works and articles have been published by him. Friedrich Lips has educated a whole school of bayanists, winners of many Russian and International competitions, among them Muntyan, Dolgoplov, Gerter, Kovtun; his pupils from other countries include Bonnet, Manca, Bjelic, Volovec, Cvetkovic and many others who have also won international competitions.

Lips often appears as a member of judges' panels in competitions. He has taken part in international seminars and given pedagogical courses in Norway, Denmark, Poland, and France. Friedrich Lips has been awarded a honorary title of Merited Artist of Russia. He is a founding member of the International Accordion Society.

### ALEXINA LOUIE Composer

Alexina Louie was born in Vancouver, British Columbia in 1949. Ms. Louie completed undergraduate work at the University of British Columbia and continued her graduate studies with Pauline Oliveros and Robert Erickson in California where she received a Master's degree in composition at the University of California at San Diego. Since returning to Canada in 1980, she has been commissioned by all the country's major new music groups as well as by many well known performers. Named composer of the Year in 1986 by the Canadian Music Council, her works have been recognized by the Juno Awards for best classical composition 1988 and the selection of *Music For a Thousand Autumns* for performance in Hong Kong in 1988 by the International Society for Contemporary Music. In the music of Louie one finds an emphasis on craft and imagination stemming from a wide variety of influences. These range from her Chinese heritage to her thorough theoretical and historical studies. Besides her work in California with Pauline Oliveros in sonic meditation and composition, her other studies at the University of California at San Diego introduced her to a new way of listening to sound. Having

never studied orchestration formally, she credits her unique approach to instrumental colour to the timbral experiments completed with Robert Erickson, her work with the meditation ensemble, and her explorations in electronic media. At this time she was also exposed to the music of China, Japan, Korea, India and Indonesia and began studies in the ancient Chinese zither, the ch'in, with Lui Trun-Yuen at UCLA. Many of her works explore the contrasting principles of yin and yang. In a single work one might find extremes of dark and light, lyricism and percussiveness, or intense personal introspection and exuberant extroversion. Through her on-going investigation of scores, recordings, literature, poetry, visual arts, personal introspection as well as continuous composition, she has developed a uniquely personal, expressive style which has as its root a blending of east and west. Since 1980 Louie has made her home in Toronto where she works as a free-lance composer, working in all media including dance, film, and television.

*Refuge* (1981) for accordion, harp and vibraphone was her first commission from the Ontario Arts Council. Her other work for accordion was *Earth Cycles* (1987) for accordion and prepared tape. The latter will receive a unique transcription performance by Ellegaard, Bene and Sørensen on March 30, 1993 at the du Maurier Theatre Centre.

### MAGNUS LINDBERG Composer

Magnus Lindberg was born in 1958. He began playing the piano at the age of 11 and entered the Sibelius Academy when he was 15. His first teacher in composition was Einojuhani Rautavaara, but he also studied under Paavo Heininen, before graduating from the Academy in 1981. Since then he has received private instruction from Gérard Grisey and Vinko Globokar in Paris. He has also attended courses given by Franco Donatoni (Siena) and Brian Ferneyhough (Darmstadt). Magnus Lindberg has studied electronic music under Osmo Lindeman at the Sibelius Academy, and at the EMS studio in Stockholm. The music of Magnus Lindberg has its roots spreading in many directions. Even at the very start of his career he was operating between two forces many would claim belong to completely different worlds. On the one hand he was governed by his great talent and



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serve as a musician (Lindberg is an excellent pianist and has given the first performance of many new Finnish works for piano), while on the other hand he was fascinated by strict structures. He is probably the first Finnish composer to exploit as a matter of course serial constructions of a mathematical nature (i.e. his results are not achieved by devious means). Lindberg's music has subsequently been pervaded by a strong, spontaneous need for expression, in which dramaturgy has taken the leading role.

## JEFFREY MCFADDEN

Guitarist

Jeffrey McFadden is recognized as one of Canada's finest young guitarists. Over the past years, concert engagements have taken him into Canada's West, to the U.S. and throughout Ontario. He has given world premieres of works by both Canadian and American composers and has been a featured performer at Canada's major guitar festivals. In November 1992, he became the first Canadian in history to be awarded a top prize in the prestigious Guitar Foundation of America Competition held in New Orleans.

Mr. McFadden began his musical studies at the University of Western Ontario where he was recognized with several awards and eventually went on to complete a graduate degree in performance at the University of Toronto. His brilliant playing style has been highly praised by such notable artists and pedagogues as Norbert Kraft, Aaron Shearer and Leo Brouwer who referred to him as "virtuoso". Mr. McFadden has appeared on CBC radio and has been featured in profile in "Guitar Toronto" magazine. He is also active in teaching and publishing with positions on the Faculty at McMaster University and at the Royal Conservatory of Music.

## CHIEL MEIJERING

Composer

Chiel Meijering was born in Amsterdam in 1954. He studied composition, percussion and piano at the Amsterdam Conservatory. His composition *The end of a specimen* (1981) was at the time selected by the Netherlands Ballet Orchestra in a competition for composers of The Netherlands. *Bedouin Caravan in the Desert* (1977) was selected in one of the Gaudeamus competitions and was

performed by the Brabant Orchestra. Referring to his work *I can't get no satisfaction* (1983), based on the famous song of the Rolling Stones, Meijering states that he considers erotic, sensuality and even obscenity as essential conditions for a high-grade performance of his music. Meijering has written a large number of compositions, mainly for small ensembles. His violin concerto *Neigingen* was performed by Robert Szreder and the Brabant Orchestra. He composed *Achterlangs* (1989) for gamelan orchestra.

## JESPER KOCH

Composer

Jesper Koch was born in Copenhagen 1967. He began playing the piano and composing at the age of eleven. In 1986 he entered the Royal Academy of Music to study with Professor Ib Nørholm. In the fall of 1990 he studied privately with Colin Matthews in London. Jesper Koch is now studying with Karl Aage Rasmussen in Aarhus where he will be graduating in the summer of 1993.

In 1988 Jesper Koch received the Carl Nielsen honorary prize and won first prize at the Rostrum of Composers '92 in the category for composers under 30. The winning work was *Icebreaking* for two accordions and percussion. This work has been performed in many countries by Trio-Ellegaard and also recorded for CD by the same forces. *Shadows*, composed especially for Mogens Ellegaard and the Esprit Orchestra will receive its world premiere at the International Accordion Celebration.

## NEW MUSIC CONCERTS

New Music Concerts (NMC) was founded by Norma Beecroft and Robert Aitken in 1971 as a non-profit organization. The inaugural concert in January of 1972 brought the eminent composer/conductor Luciano Berio to Toronto, before a capacity crowd. The success of this first concert has been sustained for 22 consecutive seasons. NMC fosters world-wide rapport by presenting internationally famous composers and musicians together with their Canadian colleagues. NMC also brings to Toronto noted international composers, whose compositions represent a cross-section of contemporary music.

Among the outstanding composers who have appeared are: Berio, Bussotti (Italy), Cage, Carter, Feldman, Glass, Reich (U.S.A.), Maxwell Davies, Ferneyhough (U.K.), Kagel, Zimmerman, Huber, (Germany), Ligeti (Hungary), Lutoslawski (Poland), Nordheim (Norway), Takemitsu (Japan), Xenakis (France), and many Canadians including Beckwith, Garant, Mather, Pentland, Schafer, Somers, Tremblay, Weinzwieg, among others.

Performances of the compositions feature many of Canada's top-calibre musicians under the direction of Robert Aitken, and occasionally, specialized foreign guests appear such as Vinko Globokar (trombone), Heinz Holliger (oboe), Eva Nordwall (harpsichord), Harry Sparnaay (bass clarinet), and groups such as Ensemble Kaleidocollage, The Fires of London, and The Phillip Glass Ensemble. This year, NMC welcomes Jukka Tiensuu (harpsichord), Peter Serkin (piano), Birgitte Sylvestre (harp) and Michael Riessler (saxophone).

## NORMAN SYMONDS

Composer

He was born and grew up in British Columbia. Mountains, the sea and Duke Ellington were, in that order, his first outside influences. At eighteen, he became a warrior (cook/naul). When that was done, a musician, (clarinet/dance band). Finally, though he became a leader - a group of like-minded musicians, (composition/jazz), bent on adding yet another crease to the face of jazz. He doubts that he caused anything more than a blink, but it helped to launch him. In 1957, Stratford, Ont. "Jazz at the Festival" - he and the Dave Brubeck Quartet - Success!

At the invitation of CBC Radio, a work for jazz and symphony, the result, his *Concerto Grosso*, featuring the Ron Collier Quintet with the, then, CBC Symphony, Feldbrill, conductor - Success!

He became a protagonist in the CBC arena, many projects, many techniques. He enjoyed their action in both their media and eventually came to understand them, especially radio. A decade followed of work (s), love(s) and laughter - then he grew restless...

He went for a drive in a camper; five months, 25,000 miles, up, down, through and around Canada, a haunted country and I found much inspiration - landscapes, legend, fact, fiction - and he's still dipping into it.

He has changed, of course, in 40 odd years of action. Mountains now give him headaches, the sea evokes nostalgia, and old Duke? - hell, he keeps comin' round and round.

Symonds has written major works for the Toronto Symphony Orchestra, Esprit Orchestra, the National Youth Orchestra and the National Arts Centre Orchestra. Also, numerous feature productions for both radio and TV (CBC).

## YOUNGHI PAGH-PAAN

Composer

Younghi Pagh-Paan was born in 1945 in Cheongju (South Korea). She studied music theory and composition at the Seoul National University and continued her studies in 1974 at the academy of music in Freiburg with a DAAD-scholarship. She studied composition with Klaus Huber, analysis with Brian Ferneyhough, music theory with Peter Fortig, and piano with Edith Picht-Axenfeld. Since 1979 she has been living as a free lance composer in Ehrenkirchen next to Freiburg, Germany and in Panicle,

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Italy. She has had first performances at the Donaueschinger Musiktage, at numerous festivals for modern music, at the Weltmusikstage of the IGNM and in broadcast concerts. *Her most important achievements are:*

- 1978 jury prize at the 5th International Composer's Seminar in Boswil for *MAN-NAM*;
  - 1979 1st prize in the International Rostrum of Composers (UNESCO) and the Nan-Pa music prize in Korea for *MAN-NAM*;
  - 1980 first performance of the work for the orchestral *SORI* at the Donaueschinger Musiktage; 1st prize of the city of Stuttgart;
  - 1980/81 a scholarship from the art endowment of Baden-Württemberg;
  - 1991 invited as a guest professor for composition at the academy of music in Graz;
- Since October 1992 she has been guest professor for composition and analysis at the academy of music in Karlsruhe.

## LASSE PIHLAJAMAA

*Accordionist, composer*

Lasse Pihlajamaa was born in 1916, and is an exceptionally distinguished pioneer among Finnish accordion players. As a musician, composer and teacher he is entirely self-taught. Pihlajamaa's virtuosic pieces are at the forefront of the entire Nordic accordion repertoire. His compositions were played, particularly in the 1950's and 1960's by Mogens Ellegaard, whose development Pihlajamaa influenced. Many of Pihlajamaa's compositions are genial characterizations inspired by the Finnish landscape. His dance music has been influenced particularly by the French musette tradition and that of the Argentinian tango.

In 1957 Lasse Pihlajamaa founded a private accordion school in Helsinki. For the next fifteen years, hundreds of accordion players, among them Ikkela, Rantanen, Kelopuro, Tynkkynen, Velamo, Mattila, and Loponen, studied there.

At the beginning of the 1960's Pihlajamaa collaborated with the Italian accordion factory Pignini to develop accordion models suitable for young people. A further collaboration between Lasse Pihlajamaa, Mogens Ellegaard and the Pignini factory, led to the converter free bass accordion which is used in many countries today. Lasse Pihlajamaa has given concerts in the Nordic countries, the Confederation of Independent States (formerly the Soviet Union), the United States and Japan. He was a member of the jury for the Coupe Mondiale contests in 1959, 1968 and 1974.

## BENT LORENTZEN

*Composer*

Bent Lorentzen was born in Stenvad, Denmark in 1935. He received his education at the University of Aarhus under Knud Jeppesen. While at the Royal Danish Academy of Music, Copenhagen, he studied under Vagn Holmboe, Jorgen Jersild and Finn Hoffding and received a diploma in music theory in 1960. From 1962-71 he was assistant professor at the Royal Danish Academy of Music, Aarhus. He worked with electronic music in Stockholm at the Electronic Music Studio from 1967-8. He has been a freelance composer since 1971. His awards include "Composer of the Year" for Danish choirs, 1990; recipient of the Prix Italia for *Euridice*, 1970; Danish State grant for life since 1982; 1st prize, Serocki competition, Poland for *Paradiesvogel*,

1984; 1st prize Spittal, Austria for *Olof Palme*, 1987; 2nd prize, Messiaen competition, Bergamo for *Luna*, 1988; 2nd prize, Competition Leuven, Belgium for *Prozession*, 1989.

## ROBERTO OCCHIPINTI

*Double bassist*

Mr. Occhipinti is a musician of great versatility and wide interests. He has performed with the Toronto Symphony, Winnipeg Symphony, Hamilton Philharmonic and as Principal Bass of the Canadian Opera Company Orchestra. He is a longtime member of ARRAY MUSIC. He is also principal bassist for both the Esprit Orchestra and for the New Music Concerts Ensemble. Mr. Occhipinti is also active as a Jazz/Pop musician leading several bands and performing as a studio musician.

## ALEX PAUK

*Conductor, composer*

Born in Toronto in 1945, Alex Pauk completed undergraduate work at the University of Toronto's Faculty of Music. Subsequently he trained in the Ontario Arts Council's Conductor's Workshop and also helped found the new music ensemble ARRAYMUSIC. He then proceeded to Tokyo for further studies in conducting at the Toho Gakuin school of music. Additional travels in Europe provided Pauk with opportunities for continued work in composition. In 1973 he moved to Vancouver, B.C. where he became founder and conductor of the ensemble "Days, Months, and Years to Come" and devoted himself to composing. Upon moving back to Toronto in 1979 Pauk continued to expand his catalogue of works and in 1983 became founder and conductor of the Esprit Orchestra, devoted exclusively to performing contemporary orchestral music.

Pauk's creative output spans a wide range of genres and stylistic tendencies. He has written orchestral, choral and chamber music, radio-phonics montages, electronic music, theatre pieces, as well as film scores and incidental music for the theatre. His music has been performed and broadcast in Europe, the United States, the Confederation of Independent States (formerly the Soviet Union), Latin America and Canada.

Commissioned by The Canada Council, Pauk has composed *Points*

*of Return*, the test piece for the competition section of the International Accordion Celebration.

## RICCARDO PIACENTINI

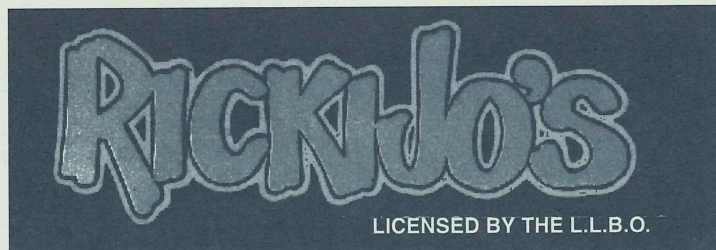
*Composer*

Riccardo Piacentini was born in Turin in 1953. He studied with such composers as Pinelli, Donatoni, Bussotti, Bosco, and Stockhausen. He graduated in musical literature with his thesis on the Italian composer Petrassi. His compositions have been performed in most of the important festivals and concert halls, a few such examples being Accademia d'Ungheria (Rome), Auditorium Buena Vista (Madrid), Auditorium 106 (Radio France), and the Biennale (Berlin). He has been teaching at the Conservatory in Turin for the past eleven years.

## QUARTETTO GELATO

Cynthia Steljes (oboe, english horn) has appeared as both soloist and chamber musician throughout North America, Eastern and Western Europe and the Middle East in recital and as a recording artist for many European broadcasting networks. Steljes was the oboist of the York Winds for five years. While with the quintet she also acted as principal oboist of Symphony Nova Scotia and Esprit Contemporain.

Steljes was also the principal oboist with the Royal Winnipeg Ballet Orchestra. She currently holds that position with the Aspects of Love National Ballet of Canada orchestras and with New Music Concerts. Cynthia Steljes gave a debut recital at the National Arts Centre for CBC Arts National in June, 1992. Toronto born Peter De Sotto (violin, voice) learned to play violin by ear and his youthful musical interests included jazz, rock and roll, bluegrass and gypsy music. At the age of twenty, De Sotto adopted a classical approach to the violin under the tutelage of Steven Stryker. He won several scholarships and awards and toured Hawaii as soloist with Symphony Canada. He has been singing professionally for the past five years, and his teachers included Gary Relea and Jose Hernandez. De Sotto is currently in his eighth season with The Toronto Symphony. Recently he recorded as the concert master on Louis Quilico's latest compact disc. Born in Italy, Claudio Vena (viola, accordion) began his musical stud-



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ies at the age of fourteen. As violist, Vena is a member of Quintessence and the principal violist of the Aspects of Love and Toronto Pops Orchestra as well as being an active studio musician. As an accordionist, he has participated in many festivals.

Vena is a prominent arranger. In addition to his work for the quartet, he recently recorded a compact disc *Ricordi d'Italia* with Louis Quilico for which he wrote the arrangements and conducted the orchestra.

He has also written arrangements of Canadian art songs (lieder) which were premiered by Mary Lou Fallis with the Toronto Symphony in December 1991. Vena is associate conductor of the Hart House Orchestra and he has conducted orchestras across Canada.

For the past two years, *George Meanwell*, (cello, guitar) has been a member of the Phantom of the Opera orchestra at the Pantages Theatre in Toronto. As well, he is a member of the orchestra of the National Ballet of Canada.

Before moving to Toronto in 1988, he was active as a chamber musician in Winnipeg: as a member of Music Plus, as a founding member of Thira (a twentieth-century performance ensemble), and as a continuo cellist. He also toured for three years as principal cellist with the Royal Winnipeg Ballet Orchestra. In his previous musical existence, he was a guitarist and vocalist with the pop trio Short Turn, appearing live on national radio and television broadcasts.

## HUGO NOTH

Accordion

Hugo Noth belongs to the elite of the international accordion virtuosi. He is one of those rare artists that has given the free bass accordion a worthy place in the concert halls of the world. He was born in 1943 in Freiburg, Switzerland. He began playing the accordion at four years of age and in his formative years competed in world accordion contests in Vienna in 1959, in Palaranza, Italy in 1960 and in Prague, Czechoslovakia in 1961. In 1964 he began his studies at the state music school in Trossingen, graduating in 1966. He is presently teaching at the Hochschule für Musik in Trossingen, Germany.

He has won outstanding honours and praise as a performing artist. Critics in countries like Denmark, France, Italy, Holland, Hungary, Spain, Czechoslovakia, Israel and Yugoslavia uniformly describe his performance as "sensational", "out-

standing", "a new generation emerging through him", "a great musician". His programmes range from transcriptions to the avant garde. Many composers such as Kagel, Kapr, Jacobi, van Bose, Huber, and Gürsching have written especially for him.

## DOUGLAS PERRY

Viola

Douglas Perry has distinguished himself as a most versatile performer. Formerly Artistic Director of ARRAYMUSIC, he also was a founding member of TAFELMUSIK, with whom he currently plays, tours and records for the Sony Classical label. His own recording of J.S. Bach's Brandenburg Concerto #6 with Mario Bernardi and the CBC Vancouver Orchestra is available on the SM 5000 series.

He has performed new music at the 1988 and 1989 Athens Festival in Greece and in 1990, premiered John Beckwith's viola concerto PEREGRINE with the Esprit Orchestra. He has recently recorded, using multi-track digital techniques, a program of music by Christos Hatzis and Claude Vivier. Currently Principal Viola of the Canadian Opera Orchestra, he has just returned from a tour of Japan, and will perform solo works this June in Chicago at the International Viola Congress.

## MATTI RANTANEN

Accordionist

Matti Rantanen (born 1952), started to play the accordion at the age of five, and is a central figure among players of the instrument in Finland. A school has formed around him which has a high reputation internationally. He studied under Lasse Pihlajamaa, and then transferred to the Royal Conservatory of Copenhagen, under Mogens Ellegaard. He won the Nordic accordion contest twice, in 1969 and 1970. He also won a bronze medal in the Coupe Mondiale at Salzburg. His recital debut was at the Jyväskylä Summer Arts Festival in 1971. Since then he has given many concerts in Finland, Scandinavia, most European countries, the Soviet Union, the U.S.A., and Canada. He has performed both as a soloist and with others in many international festivals, with a wide range of repertoire. Recently he has concentrated on Finnish music, working closely with composers. This pioneering involve-

ment has resulted in more than 40 first performances of new Finnish works, most of which he has also recorded.

His first recording was released in 1980 (works by Bach, Tiensuu, Zolotarjov, Repnikov, Rautio) followed by "Chamber accordion" (works by Jokinen, Valpola, Tiensuu, Wessman), in 1985.

In 1987 he recorded historical solo works by Lasse Pihlajamaa and in 1990 recorded two compact discs of chamber works by Finnish composers.

Matti Rantanen has appeared as soloist with the Finnish Radio Symphony Orchestra, the chamber orchestra AVANTI and the Ostrobothnian Chamber Orchestra. He has played with international well-known musicians as Esa-Pekka Salonen, Jukka Tiensuu, Jorma Panula, Tim Ferchen, Jane Manning, Jari Kiikku and others. One of Matti Rantanen's recent achievements was the solo part he played in the 1988 Unesco International Composers' Rostrum in Paris, where the Accordion Concerto by Erkki Jokinen was selected among the ten best compositions.

In 1977, when the accordion was included in the syllabus of the Sibelius Academy, Matti Rantanen

was appointed to teach the newly established accordion class. In addition to master classes in Finland, Rantanen has also taught at Trossingen, Germany. His students have attracted great attention at home and abroad. He is a founding member of the International Accordion Society.

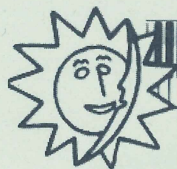
## EINOJUHANI RAUTAVAARA

Composer

He was born in Helsinki in 1928, and is today one of Finland's leading composers. Educated at the University of Helsinki from 1950-57, he graduated with a Master of Arts degree. At the Sibelius-Academy, Helsinki, he studied from 1950-7 under Aarre Merikanto, receiving a composition diploma. He obtained a scholarship to the United States on the recommendation of Jean Sibelius. He continued his studies at the Juilliard School of Music, New York City, and Tanglewood, Massachusetts under Aaron Copland, Vincent Persichetti and Roger Sessions from 1955-6. He studied in Switzerland under Wladimir Vogel in 1957 and at the Kölner Musikhochschule under

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Rudolph Petzold in 1958. He was a lecturer in music theory from 1966-76, artist professor of state from 1971-6, and professor of composition at the Sibelius Academy from 1976-90. Among his many pupils have been Magnus Lindberg, Esa-Pekka Salonen and Kalevi Aho. He has been awarded many prizes, among them the Arnold Bax Society Medal, 1961; Sibelius Prize, 1966; composition contest in honour of the 50th anniversary of Finland's independence, 1966-7; 1st prize for *Dithyrambos*, Jean Sibelius Violin Competition, 1970; 1st prize for *Lorulei*, KUS composition contest, 1973; 1st prize for *Varietude*, and the Jean Sibelius Violin Competition, 1975.

## ENRIQUE RAXACH

Composer

Enrique Raxach was born in Barcelona in 1932. He studied there with Nuri Aymerich, taking composition, analysis and counterpoint. He furthered his studies in Paris, Munich and Zürich and attended courses in Bilthoven (Gaudeamus) and Darmstadt, which gave him the opportunity to

meet many important composers. In 1962 he settled permanently in The Netherlands and in 1969 received Dutch citizenship. Raxach's works have been performed by principal conductors and instrumentalists in nearly all international festivals for contemporary music. He composed orchestral works, pieces for various smaller ensembles, vocal compositions, among which is a Grand Duo Concertant for Jane Manning and double bass player Barry Guy. In 1977 Raxach was awarded the composition prize of the city of Barcelona for his *Metamorphose I* (1956).

## HERMAN RECHBERGER

Composer

Herman Rechberger was born in 1947 in Linz, Austria. He combined his studies in graphic art with tuition in classical guitar at the Bruckner Konservatorium Linz. Further musical studies were taken in Zurich and at the Rijksconservatorie in Brussels. After arriving in Finland in 1970, he attended the Sibelius Academy in Helsinki from 1971 to 1977, taking

composition with Aulis Sallinen, guitar classes with Ivan Putlin, electronic music with Osmo Lindeman and piano, oboe and violin with various other teachers. From 1979 to the end of 1984 Rechberger has worked as a producer of contemporary music at the Finnish Broadcasting Corporation and as the artistic director of the Radio's electronic music studio (Yleisradion kokeilustudio). He is also an active performer of contemporary music for the recorder whether alone or with tape or with live electronics. He has given recitals in Finland, Sweden, Germany and has performed his own works in Athens during the ISCM World Music Festival in 1979 and the Helsinki Biennale in 1981 and in 1983. In recent years, Rechberger has specialized in the performance techniques of medieval and renaissance music.

## UROS ROJKO

Composer

Uros Rojko was born in 1954 in Ljubljana, Slovakia where he studied composition with Uros Krek and the clarinet. From 1983-86, he took composition with Klaus Huber and from 1986-89, he studied composition in Hamburg with György Ligeti. Uros Rojko has received numerous awards including the Premio Europa (Rome) in 1985, the Gaudeamus prize (Amsterdam) in 1986, Alban Berg Award (Vienna) in 1985. He received a DAAD Stipendium from 1985-7, and the Heinrich Strobel Stipendium of Baden-Baden in 1990. His works have been performed throughout the world including such centres as Hong-Kong 1988, Oslo 1990, Donaueschingen 1988, Graz 1990, Vienna 1991, Moscow 1992. Since 1983, Uros Rojko has been a resident of Freiburg, Germany.

## R. MURRAY SCHAFER

Composer

R. Murray Schafer, one of the few Canadian composers to have earned an international reputation, is not only a familiar name in Canada, but has had important performances in the United States and Europe. He is known not only as a composer, but as an environmentalist, educator, literary scholar, visual artist, and a man of the theatre. His writings, particularly on music education and the world soundscape, have been translated into five languages. His work con-

tinues to fascinate audiences through its romanticism, its intriguing theatricality, and its virtue of permanent surprise. Schafer has attracted attention with a series of dramatic spectacles which, since his move to an Ontario farmhouse in 1975, have been created for specific environments, often outdoors. Schafer's unique dramatic flair often distinguishes his music. But in the large catalogue, he has amassed an astonishing diversity of works, both large and small, vocal and instrumental. Since 1965, Schafer has been creating a series of full-length dramatic pieces under the collective title *Patria*. Several pieces are performed at less traditional sites, such as the shore of a small lake at dawn for *The Princess of the Stars*. Perhaps most radical of all is *Ra*, a musical drama based on an Egyptian myth which begins at dusk and lasts through the night. In 1987 and in 1988, *The Greatest Show*, the third in the *Patria* series, was performed outdoors. *The Greatest Show* incorporates singers, dancers, actors, and musicians. The audience is not spectator but rather the participant. Mr. Schafer is recognized for his work in music education. He taught at the Communications Centre at Simon Fraser University in British Columbia from 1965 to 1975. His book, *The Tuning of the World*, is the result of his research into the sonic environment and the "soundscape" is the concept that unifies most of his work. Throughout his career, Schafer has accumulated an impressive number of awards and commissions both national and international. He is the only North American recipient of the French Prix Honegger (1980, *String Quartet No. 1*). When *Gita* won the Fromm Foundation Award in 1972, U.S. critic Irving Lowens declared, "Schafer ran away from the field." He has received a Guggenheim Fellowship (1974), Performing Rights Organization of Canada's Wm. Harold Moon Award (1974), the Canadian Music Council's medal (1972) and its first "Composer of the Year" award (1976), as well as the Jules Leger Prize for New Chamber Music (1977, *String Quartet No. 2*). In 1980, he received an honorary LL.D from Carleton University in Ottawa. Mr. Macerollo's association with Mr. Schafer began in 1970 as the result of a suggestion by Mr. Keith MacMillan (then the Executive Secretary of the Canadian Music Centre) to create a workshop tape on the classical accordion for the composer (then living in Vancouver). As a result, the accordion was incorporated into such



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works as the Patria Cycle (I: *The Characteristics Man*, III: *The Greatest Show*, which includes *La Testa d'Adriane*, V: *The Crown of Ariadne*; VI: presently being written. The present accordion concerto by perhaps Canada's greatest composer is a major significant contribution to the repertoire of the instrument and will anchor its credibility and legitimacy.

## OLE SCHMIDT

Conductor, composer

Born in Copenhagen, 1958, he studied piano, composition and conducting at the Royal Danish Academy of Music, with Vagn Holmboe, Jørgen Jersild, Rafael Kubelik and Sergiu Celibidache. He was a ballet conductor at the Royal Danish Opera from 1959-65, and made the first complete recording of Carl Nielsen's 6 symphonies in 1974 with the London Symphony Orchestra. Since then he has made a brilliant international career as a conductor throughout the western world. He is presently conductor of the Toledo Symphony, Ohio and is also professor of conducting at Northern College of Music, Manchester, England. As a composer, Ole Schmidt is influenced by Stravinsky and Hindemith as well as by jazz rhythms and harmony. He has written numerous concertos for untraditional instruments such as guitar and tuba. In addition he has composed two symphonies, orchestral works, ballet and film music, and chamber music for various combinations. His accordion works include: *Symphonic Fantasy & Allegro*, op.20 (Acc. & chamber orch. 1958), *Toccata No. 1* op.24 (solo acc. 1960), *Concerto No. 2*, op.27 (10 wind-instruments, piano, percussion 1963), *Toccata No. 2*, op.28 (solo acc. 1964), *Lyric Episode & Escape of the Meat-Ball over the Fence* (solo acc. 1968), *Invention* (solo acc. 1986), *Double Concerto for two acc. & orch.* (unfinished)

## WERNER TAUBE

Cellist

Werner Taube, cellist, was born in Leipzig in 1930. He began his studies first in Leipzig and then in Berlin under Bernhard Gunther. Later he studied in Stuttgart with Ludwig Hoelscher. He has received international recognition for his playing in Kranichstein, Munich and Genf. In 1967, he studied at the Musikhochschule in Stuttgart

and since then he has performed countless solo and ensemble concerts both inside and outside of Germany. He has participated in such international music festivals as Donaueschingen, Warsaw, Darmstadt and Witten. This is his first appearance in Canada.

## JOEP STRAESSER

Composer

Joep Straesser was born in Amsterdam in 1934. After finishing grammar school, Straesser studied musicology from 1953 to 1955 at the University of Amsterdam. He then entered the Amsterdam Conservatory where he graduated having completed organ studies with Dr. Anthon van der Horst in 1959. He took music theory with Jan Felderhof in 1961 and received the 'Prix de Composition' with Ton de Leeuw in 1965. From 1953 to 1961 he was a church organist. From 1961 to 1962 he taught music theory at the Muzieklyceum of Zwolle and from 1962 to 1980 he taught music theory at Utrecht Conservatory. He was appointed teacher of composition at Utrecht in 1975. Of considerable interest was his work with groups engaged in experimental improvisation. In 1989, he abandoned his teaching in order to work full-time as a composer. Straesser wrote a number of essays on a variety of musical subjects, most noteworthy being his analyses of the works of Anton Webern. An extensive article about the development of Straesser as a composer was published in *Key Notes*, a Dutch music magazine. He himself wrote an article for the same magazine on the composer Jacques Bank. At this moment, his output comprises about 80 works for various instruments and settings, among which he shows a preference for the human voice. Most interesting is *22 Pages* for three male voices and orchestra on texts by John Cage performed during the ISCM Festival in Stockholm (1966). In 1958 his work *Psalm 148* won the first prize in a composers' competition, organized on the occasion of the 75th anniversary of the 'Maastrichter Staar'. In 1965 his composition *22 Pages* won the prize for the best Dutch composition in the International Gaudeamus Music Week. In 1988, the Amsterdam Arts Fund awarded its Matthijs Vermeulen Prize for his opera *Über Erich M.* His most recent compositions include *Sonata à tre* (1990) for clarinet, alto flute and piano; *Chamber Concerto I* (1991) for

solo cello, wind instruments, harp and percussion; *Fresh Air* (1991) 4 pieces for accordion; *An die Musik* (1991) 5 songs.

## JACOB TER VELDHUIS

Composer

Jacob ter Veldhuis was born in Westerlee in 1951. From 1972-1980, he studied composition at the Conservatory in Groningen with Willem Frederik Bon, and electronic music with Luctor Ponse. As a musician, he excelled in improvisation. He worked several years as a music teacher. Ter Veldhuis has written music for orchestra, chamber, film, ballet, theater, the circus, and music for children. His two symphonies were performed by Nooedelijk Filharmonisch Orkest under conductor Andrzej Markowski, and by the Rotterdam's Philharmonisch Orchestra under conductor Paul Daniel. The first symphony was also performed during the Warschauer Herbst in 1983. In 1980 Ter Veldhuis received a composition award.

## JUKKA TIENSUU

Composer, harpsichordist

Jukka Tiensuu finished his studies in composition and piano playing in Finland in 1972. He has received an exceptionally thorough continuing education in Freiburg, New York, Siena, Darmstadt, and Paris. As a composer, he belongs among the most internationally successful Finnish avant-gardists. Tiensuu is an exceptional harpsichordist and pianist. In addition to contemporary music, he performs historical material which resembles modern music. He is considered one of the pioneers of computer music in Finland. He has worked as an artistic director of various music festivals and concert series. Tiensuu founded the Viitasaari Time of Music Festival and was its artistic director from 1982 to 1987. He has received, among other prizes, the Koussevitzky composition prize in 1972 and the Danish Sonning prize in 1978. This is his first visit to Canada. Works for accordion include: *Sinistro* for accordion and guitar, *Aufschwung* for solo accordion, *Yang 2* for eight instruments, *Mutta* for three accor-

dions, and his most recent piece *Plus* for accordion, clarinet and cello.

## THE TORONTO SYMPHONY

In the 70 years since its inception in 1922, The Toronto Symphony has achieved world-wide recognition and acclaim. Its music directors have included Luigi von Kuinits, Sir Ernest MacMillan, Walter Susskind, Seiji Ozawa, Karel Ancerl, Andrew Davis and currently maestro Gunther Herbig who assumed the directorship at the start of the 1988-89 season.

During its first 60 years, the orchestra made its home in Toronto's Massey Hall. At the beginning of the 61st season in September 1982, The Toronto Symphony moved to its new home, Roy Thomson Hall.

National and international tours are an important part of the orchestra's performance schedule. In May, 1991, Gunther Herbig led The Toronto Symphony on its fourth and most recent tour of Europe, launched by performances in Glasgow, London, Paris, Munich, and Hamburg. In 1990, under Gunther Herbig, the TSO toured the Pacific Rim with appearances for the first time ever by a major Canadian orchestra in Australia, Singapore, and Taiwan. It has toured the Far East on two previous occasions, including a historic tour of Japan and the People's Republic of China in 1978. The orchestra's third tour of Europe was led by Andrew Davis in 1986. Encompassing eleven countries and seventeen concerts in Europe and Britain, this trip was notable for bringing the first Canadian orchestra to Edinburgh Festival, the BBC Proms, the Flanders Festival and to tour Scandinavian countries. The 1987 Canadian Odyssey, visiting 13 cities in Northern Ontario, Western Canada and the Far North, was the most recent illustration of the Symphony's long-standing commitment to music in Canada.

The Toronto Symphony began making recordings during the tenure of Music Director, Sir Ernest MacMillan and has recorded for RCA, CBC, CBS Masterworks and EMI/Angel. In 1986, the orchestra won its most recent Juno Award from the Canadian Academy of Recording Arts and Sciences for Holst's *The*



*Planets* with Andrew Davis conducting on the EMI/Angel label. Handel's *Messiah* with Kathleen Battle, and The Toronto Mendelssohn Choir was released in November, 1986. It received lavish critical praise and rose to the top ten on the Billboard Magazine's Top Classical Albums chart, so successful that a *Messiah* Highlights record followed in July 1988. Most recently the orchestra released Rachmaninoff and Willan with pianist Arthur Ozolsins on the CBC SM5000 label with Mario Bernardi conducting. Gunther Herbig was appointed Artistic Advisor for 1988-89; became Music Director Designate in 1989-90 and assumed the full title of Music Director in September, 1990.

## GERT SØRENSEN

### Percussionist

Gert Sørensen was born in Holstebro, Denmark in 1960. His career began when he was 10 years old in Holstebro-garden. He became a member of the Holstebro-Marimba Orkester. From 1979-81 he was a student of Einar Nielsen at Det jydsk Musik-konservatorium. From 1981, he was a student of Bent Lyloff and Poul Leerhøj at Det kgl. danske Musik-konservatorium (the Danish Royal Academy of Music), from which he graduated in 1984. As the first percussionist from the class of soloists at the Royal Danish Academy of Music he had his debut in 1986. Gert Sørensen has performed in most Danish orchestras. In 1984 he was employed in Den kgl. Livgardes Musikkorps (the Life Guards' Band) and is now employed in Danmarks Radios Symfoniorkester (the Symphony Orchestra of the Danish Radio). He has performed in the World Youth Orchestra in 1980 and in the EEC Orchestra in 1982 and appeared as a percussion soloist in USA, Canada, Scandinavia, Japan and most of Europe. Gert Sørensen has drawn special attention to himself within contemporary Danish music. Composers such as Per Nørgård, Ole Buck, Bent Lorentzen, Wayne Siegel, Bo Holten, Yngve Trede, Fuzzy, Søren Barfod and Svend

Hvidtfelt have composed and dedicated works for Gert Sørensen.

During recent years, Gert Sørensen has extended his voluminous arsenal of percussion instruments with the use of "Live electronics" such as synthesizers-samplers-drum machines etc. He must be recognized as an absolute pioneer for the user of these instruments in contemporary music. In 1986 Gert Sørensen represented Denmark at the Nordic Soloist Biennale in Helsinki. Present plans include disc recordings and concert tours to several European countries and to the USA.

## HARRI WESSMAN

### Composer

The seeds of Harri Wessman's (1949) musical career were shown when, as a schoolboy, he played cello and double bass in the Tapiola school choir and orchestra, established by Erkki Pohjola, at a time when the now celebrated Tapiola Choir was experiencing its first decisive successes. Wessman studied musicology and languages at Helsinki University (1967-73) and composition at first privately under Joomas Kokkonen and later under him at the Sibelius Academy (1973-8). Harri Wessman's compositional output has, consisted largely of chamber music and vocal music. He enjoys composing material adaptable for pedagogical purposes. He is also fond of writing programmes for unusual instrumental combinations as well as for instruments for which there is a shortage of repertoire. His style is often characterized as melodic and lyrical. Critics have suggested that he is opposed to the postserialist music of today preferring to compose as a "green spirit".

## TREVOR TURESKI

### Percussionist

Trevor Tureski is active as a performer and collaborator in the realization of new works for per-

cussion. Much of his work is concerned with the relationship between live performance and various electronic media. He has performed as a soloist throughout Canada and Europe, and has recorded for the Canadian Broadcasting Corporation, Radio France, and the Dutch, German and Swiss networks. He also has appeared on compact disc for Empreintes Digitales, Centre Pieces and Radio Canada. Trevor Tureski studied percussion with Russell Hartenberger at the University of Toronto, and with Gaston Sylvestre in Paris. He has also studied electronic and computer music at the Institute of Sonology in the Hague. In 1983, he taught percussion at the Royal Moroccan Air Force Base in Rabat.

## HEIKKI VALPOLA

### Composer

Heikki Valpola holds a diploma in music theory from Sibelius Academy, where at the present time he works as lecturer. He has studied composition under Professor Jouko Tolonen. Valpola has composed mainly vocal music for films and dramas. Beside *Contacts* (1983) he has composed for *Suite* (1977), *Clouds* (1982), *Clowns* (1984), *Summerdays - suite for Accordion, Flute, Guitar and String Trio* (1982), *Building a Fire for Accordion, Piano and Percussion* (1985) and two suites for accordion and piano, *Marilina* (1987) and *Suite Nostalgique* (1988).

## JOAQUIN VALDEPEÑAS

### Clarinet

Joaquin Valdepeñas began his studies in California with Kalman Bloch and continued at the Yale University School of Music, studying clarinet with Keith Wilson and conducting with Otto-Werner Mueller.

Mr. Valdepeñas has performed at the Aspen Music Festival, the Banff Centre School of Fine Arts, the Casals Festival, the Edinburgh Festival, the Evan

Music Festival in France, Rudolph Serkin's Marlboro Music Festival, the Mostly Mozart Festival in New York and the Vancouver Chamber Festival.

Upon graduating from Yale University in 1980, Mr. Valdepeñas joined the Toronto Symphony as Principal Clarinet. In the spring of 1982 he made his Toronto recital debut, accompanied by Andrew Davis, followed by his debut as soloist with the Toronto Symphony. Mr. Valdepeñas is heard extensively on television and radio across Canada and the United States and was featured on a PBS television documentary about the Aspen Music Festival highlighted as both conductor and clarinetist.

Mr. Valdepeñas made his European debut with the BBC Welsh Symphony, which was broadcast on BBC-TV, and has performed with symphony orchestras throughout the United States and Canada. Artists with whom he has performed include Rudolph Serkin, Kathleen Battle and Richard Stolzman, the American Muir and Orford String Quartets, as well as members of the Guarneri, Cleveland and Tokyo Quartets.

In the summer of 1987 he performed at the Mostly Mozart Festival in a programme that included Yefim Bronfman, Ralph Kirshbaum, Midori, and Pinchas Zukerman.

Mr. Valdepeñas' recent recording with the CBC Vancouver Chamber Orchestra is soon to be released. His new chamber ensemble Amici, toured Canada, the People's Republic of China and Eastern Europe during the 1989/90 season.

Most recently Mr. Valdepeñas returned from Japan, where he performed chamber music, concertos and gave master classes in Tokyo and Nagano.

Mr. Valdepeñas has much experience as a teacher through the Aspen Music Festival, the Faculty of Music at the University of Toronto, where he is Adjunct Professor of Music, and most recently as a conductor of the Toronto Symphony Youth Orchestra.



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## BERNARD VAN BEURDEN

### Composer

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Bernard van Beurden was born in 1933 in Amsterdam. He studied viola with Laas Boon at the Amsterdam Conservatory. Upon completing his studies, he spent more of his time as a composer with such notables as Rudolph Escher and Ton de Leeuw.

The early part of van Beurden's musical career was spent working with amateurs and experimenting with contemporary music. By composing for amateur instrumental and vocal groups, and through his experience conducting such ensembles, and leading workshops and producing numerous radio programmes, he gained valuable expertise. He is active in The Netherlands, and in such other European countries as Germany, Austria, Sweden, Portugal, France and Switzerland. In the late seventies, his activities with amateurs lessened and he concentrated more on his compositional activities. During this period, he was appointed teacher at the Rotterdam Conservatory.

In 1983, van Beurden established the ensemble D'ACCORD, a group consisting of ten professional accordion players with a repertoire of exclusively contemporary works. Since 1987 he has abandoned teaching and has made composing his principal activity.

In 1974 his reputation was securely established in pedagogical circles by his *Werkboek voor Muziek van Nu* (Workbook for Today's Music), an educational work intended for people aged fifteen and older on how to play and make by oneself contemporary scores in a simple manner. Included among van Beurden's compositions of the last few years are: works for soprano and accordion ensemble, a clarinet quartet (1981), *Konsertante muziek II* (1984) for violin, viola and a large wind ensemble, *La Messe* (1988) for mezzo-soprano, accordion, violoncello and large wind ensemble, a work for bassoon

and percussion (1990), *Passio diaboli*, a chamber opera with text by Wiel Kusters), and *Op weg* (1992) for string orchestra. These and other compositions have been commissioned by the Fund for the Creation of Music under the auspices of the Ministry of Culture, the cities of Amsterdam and Rotterdam, and several provinces and organizations.

In 1980 Van Beurden was awarded the Prix Italia's RAI-Prize for his radiophonic oratorio *Bajesmaf* (an oratorio about prisons).

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## OWEN UNDERHILL

### Composer

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Owen Underhill was born January 26, 1954 in Regina, Saskatchewan. He studied composition obtaining his Bachelor of Music degree with distinction in 1975. During his years in Victoria, Underhill was also active as a flutist, and was a member of The Composer's Group, seven young composers who gave a series of concerts in Victoria and Vancouver between 1973 and 1975, culminating in a European tour in 1975 when they visited composers and electronic music studios. Underhill took his Master's degree at the State University of New York at Stony Brook, studying composition with Bulent Arel, and co-organizing a series of new music concerts entitled *Mostly From the Last Decade*. In 1976, he was invited to become visiting composer at Wilfred Laurier University's Faculty of Music, where he remained until 1981. During his time on the faculty, he was responsible for the creation of a composition programme and the installation of an electronic music studio. He regularly conducted concerts with faculty and members of the Canadian Chamber Ensemble. In 1981, Underhill joined the Centre for the Arts at Simon Fraser University in Burnaby, British Columbia where he is now an associate professor. In this interdisciplinary faculty, he has become more active in the writ-

ing of music for dance and theatre, collaborating on several occasions with his colleagues. Since his return to B.C., he has been deeply involved with the Vancouver New Music Society, first as a board member and now as artistic director. He is also a member and frequent conductor of Magnetic Band, the region's premier New Music chamber ensemble.

Underhill's works have been performed by groups such as the Elmer Iseler Singers, Victoria Symphony Orchestra, Austrian Ensemble for New Music, Purcell String Quartet and Magnetic Band. His music has been regularly broadcast on CBC's Two New Hours, and has also been heard on Austrian national radio. His work is primarily written for diverse chamber groups, orchestra and choir. His first work for accordion was a solo piece *Tenebroso* (1991).

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## BURKHARDT SÖLL

### Composer

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Söll was born in Marienberg, Germany in 1944. He studied painting and composing in Berlin with Boris Blacher and Paul Dessau respectively. From 1970 to 1975 he was engaged as an assistant scholar at the Institute of Pedagogy Berlin where, besides working as a painter and a composer, he occupied himself with matters concerning aesthetics in education. Since 1977 he has been living in Leiden, NL. He teaches at the Academy of Arts in Utrecht. Söll writes music in all genres ranging from songs for children, chansons, stage music and chamber music.

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## PATRICIA FRASER

### Dancer

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Patricia Fraser graduated from York University in 1975 with an Honours B.A. in Dance from the Faculty of Arts. She has also studied dance in England at the School of the London Contemporary Dance Theatre, in

New York and with the Toronto Dance Theatre. Formerly Co-Artistic Director of Dancemakers, and a member of the company for nine years, Ms. Fraser has performed extensively throughout Canada, the U.S.A. and Europe. She has taught across Canada including Simon Fraser University, The Banff Centre, Winnipeg Contemporary Dancers, Montréal Danse, Les Ateliers de Danse Moderne de Montréal, the School of the Toronto Dance Theatre and was a Professor at York University for three years. Ms. Fraser received a Senior Arts Grant "A" from the Canada Council to commission four solo works by choreographers James Kudelka, Karen Jamieson, Paul André Fortier and Christopher House. She is currently working on new creations by independent choreographers Rachel Browne, Conrad Alexandrowicz and Darcey Callison. Ms. Fraser is a founding member of a new teaching enterprise in Toronto called the 'Teacher's Collective'.

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## PAUL WIDNER

### Cellist

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Since graduating from the University of Toronto with a Bachelor of Music Degree in Performance in 1984, Paul Widner has been active as a freelance cellist performing with a great variety of musical ensembles including the Toronto Chamber Players, the Amadeus Ensemble, the Royal Winnipeg Ballet, the National Ballet of Canada, Symphony Nova Scotia, and the Hamilton Philharmonic. Mr. Widner has also been active as a studio musician, performing on many film and television soundtracks.

Mr. Widner is currently assistant principal cellist of the Canadian Opera Company Orchestra and also principal cellist with the Esprit Orchestra and the Arraymusic Ensemble. He has appeared on several recordings of contemporary Canadian music, and performed throughout Canada and Europe.



# INTERNATIONAL ACCORDION SOCIETY

## Founding meeting of a new accordion organization held in Warsaw, Poland, March 7 – 10. 1991

On the occasion of the founding, after 25 years, of the accordion chair in Poland under Lech Puchnowski, about eighty-five delegates took part in the inaugural discussions and formation of a new world accordion society: the International Accordion Society.

The key points discussed were:

- The General Secretary was agreed to be Kimmo Mattilä.
- The first board, without officers, elected were Mogens Ellegaard, Friedrich Lips, Lech Puchnowski, Joseph Macerollo and Matti Rantanen.
- Among the various objectives discussed, the most significant were the publication of a newsletter to maintain international dialogue; to integrate with other musical activities and interact with organizations; to encourage workshops and seminars; exchanges of our younger artists; to examine specific problems pertaining to accordion construction, notation, publication and recording.

### Meetings:

1. March, 1991, Warsaw, Poland
2. October, 1991, Castelfidardo, Italy
3. August, 1992, Ikaalinen, Finland
4. October, 1992, Castelfidardo, Italy
5. March, 1993, Toronto, Canada

### Present Executive Committee

Mogens Ellegaard, Denmark  
Friedrich Lips, Russia  
Joseph Macerollo, Canada  
Johan de With, The Netherlands  
Matti Rantanen, Finland

### General Secretary

Kimmo Mattilä

### Alternate Members

Patrizia Angeloni, Italy  
Herbert Scheibenreif, Austria

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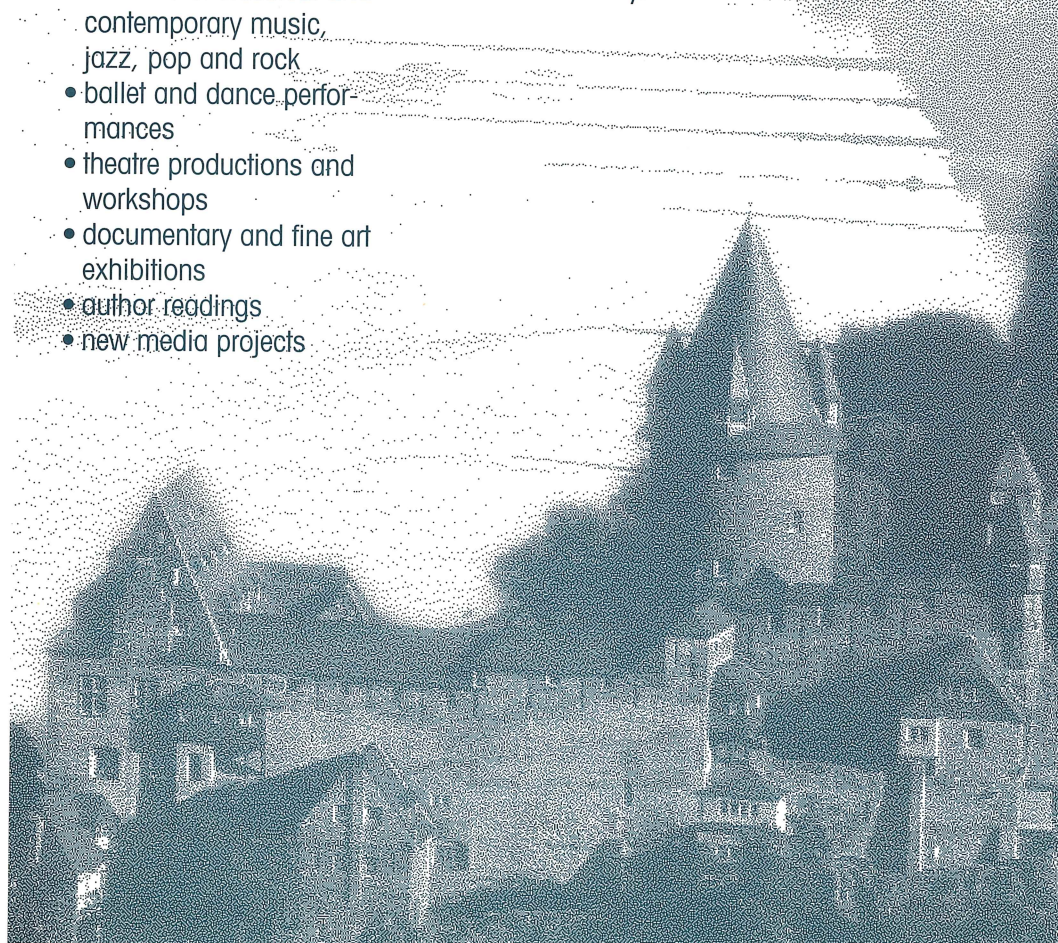
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The Goethe-Institut has ca. 150 institutes in 70 countries. There are three institutes in Canada: in Toronto, Montreal and Vancouver.

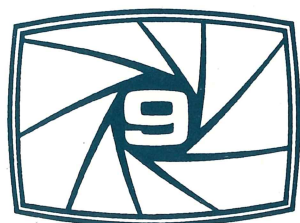
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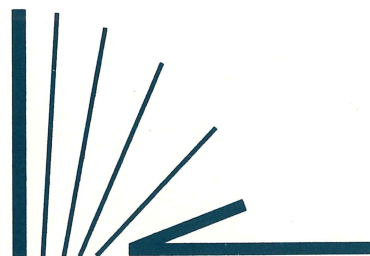


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